

BANDWAGON

The Journal of the Circus Historical Society, Inc.

MAY-JUNE 1998

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MAGAZINE and DAILY REVIEW



SEASON OF 1935

Bandwagon

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THE FRONT COVER

The cover of 1935 Al G. Barnes Circus program with Mable Stark was drawn by Roland C. Butler. In the early 1920s Butler left his job with a Boston newspaper to become a press agent with Sparks Circus. His art work appeared on Sparks couriers and newspaper advertisements.

He later joined the Ringling-Barnum organization as publicity director. The *New York Times* described him as the "master of exaggeration."

A gifted artist, he was the best known circus artist of the 1920s, 1930s and 1940s. His drawings of giraffe-necked women, Ubangis and Gargantua are classic lithographs used by the Greatest Show on Earth. His newspaper ads for the Ringling-owned circuses were distinctive and set the standard for circus advertising.

Butler designed the program covers for Ringling-Barnum, Hagenbeck-Wallace and Al G. Barnes during the early and middle 1930s.

Following his retirement from Ringling-Barnum, he designed program covers and letterheads for King Bros., King Cristiani, Clyde Beatty, Leonard Bros. and even a letterhead

for the Circus Historical Society. Butler died in 1961.

THE BACK COVER

In 1935 the Tom Mix Circus used this eight-page, tabloid style color courier

NEW MEMBERS

David F. Miller 4135
P. O. Box 612
Marysville, OH 43040-0612

Eleanor Ingram Lezotte 4136
541 S. Oak Park Court
Milwaukee, WI 53214

Don Wixom 4137
c/o The Elephant Company
3804 Aboite Lake Dr.
Ft. Wayne, IN 46804

James Gibson 4138
100 Aspen Hill Rd.
North Branch, NJ 08876

George D. Glenn 4139
1809 Tremont St.
Cedar Falls, IA 50613

DUES NOTICES

The Circus Historical Society dues and *Bandwagon* subscription notices

for 1998 were mailed early in May.

Payments for the year starting May 1, 1998 must be received by July 1 or the July-August *Bandwagon* will not be mailed. Send your payment at once to Secretary-Treasurer Dave Price so you will not miss an issue.

NEW POSTAL RATE

On April 13, 1998 the United States Postal Service authorized non profit postal rates for the *Bandwagon*.

This issue is the second to be mailed under this rate.

ADAM BARDY DEAD

CHS member Adam Bardy, of Thompson, Connecticut, died on April 29, 1998.

He had been with the Ringling-Barnum Circus and published *Circus Life and Adventures of Adam Bardy* in the 1980s.

Bardy supported the *Bandwagon* with his full page advertisements for over ten years.

BACK ISSUES OF BANDWAGON

1966-Jan.-Feb.
1967-July-Aug., Nov.-Dec.
1968-All but Jan.-Feb.
1969-July-Aug., Sept.-Oct.
1970-All but July-Aug., Sept.-Oct.
1971-All but Mar.-Ap., May-June.
1972-All available.
1973-All but Nov.-Dec.
1974-All but Mar.-Ap., May-June.
1975-All available.
1976-All but Jan.-Feb., Nov.-Dec.
1977-All but Mar.-Ap.
1978-All available.
1979-All but Jan.-Feb.
1980-1986-All available.
1987-All but Nov.-Dec.
1988-1997-All available.

Price is \$3.50 each. Add \$2.00 postage for one issue, \$5.00 for more than one issue. Please select substitutes in case we are out of any of above.

BANDWAGON BACK ISSUES
2515 DORSET RD.

INTRODUCTORY OFFER

A history of the **SHRINE CIRCUS** *Mystic Shriners Yankee Circus in Egypt*

John H. McConnell's new book tells the story of the Shrine Circus from its 1906 inception by Moslem Temple as a one-ring fund raiser; through its growth into a major form of American entertainment; to the beginning of its possible demise - told in 325 pages with over 70 photographs and graphics.

Both sympathetic and accurate, this is one of the most concise and thorough studies available of the evolution of twentieth century American circus.

Steve Gossard, Curator of Circus Collections, Illinois State University

"Shrine Circus" provides important new insights into the complex dynamics involving show business, fraternal organizations, and medical charities that underlie this pervasive, but largely undocumented, form of American culture.

William D. Moore, Director, Livingston Masonic Library, New York City

To a large portion of the American public there are two circuses: Ringling and the Shrine. The former has received a bookshelf's worth of attention, the later one article - until now. McConnell's affectionate and rollicking history shines the laser beam of historical scholarship on this hugely important but little understood form of twentieth century circus.

Fred D. Pfening III, Editor, *Bandwagon*

If you've been unable to keep up with the ever-changing Shrine Circus phenomenon without a program, this is the book for you. It's all here: the personalities, the politics, the intrigue. Told with refreshing candor by one who has paid his dues, this fascinating account details every aspect of the operation and fills a much needed place in circus research.

Dave Price, Secretary-Treasurer, Circus Historical Society

Regular price is \$29.95 plus \$5.00 shipping and handling. But, for all orders received prior to August 1, 1998, the price is only \$29.95 including shipping and handling. You save \$5.00. Book will be autographed by author if requested.

Send check and order to:

**ASTLEY & RICKETS, LIMITED
ONE SKYLINE DRIVE
MORRISTOWN, NEW JERSEY 07960**

And, still available:

Traveling Showman, by Stuart Thayer. \$29.95 (shipping included).

ROBBINS BROS. CIRCUS

Season of 1949

By Joseph T. Bradbury

Robert Bonham Stevens toured Bailey Bros. Circus from 1944 to 1948. He was known as "Big Bob" to distinguish him from another Robert Stevens known as "Little Bob" who also operated motorized under canvas circuses.

The first season for Bailey Bros. was 1944. Equipment that had been on Lewis Bros. Circus was used extensively. Paul and May Lewis were on the show with their dogs, ponies, and horses.

For four years the show wintered in Newberry, South Carolina. The winter of 1947-1948 its winter quarters was in El Monte, California. After opening in El Monte on March 5, 1948 it played the Pacific coast and went into British Columbia. After showing in the Dakotas, Nebraska, Colorado, Kansas, Oklahoma and Arkansas, it closed in Crossett, Arkansas on October 16. It went into quarters at Pine Bluff.

On April 6, 1948 a section of the Bailey bleachers collapsed in Redwood, California. Over sixty people were injured. Bob Stevens was one of the three circus officials changed with responsibility. A number of damage suits were filed against the show and Stevens as owner. Pending full settlement of all claims, Stevens may have gone underground as the 1949 season approached.

All indications were that the Stevens show would continue in 1949 under the Bailey title. A Bailey ad appeared in the January 8, 1949 *Billboard* wanting "colored musicians, girls, an A-1 comedian to double bass drum in band; bandmaster; A-1 mitt camp that can get money; tattooed man; knife thrower; human pin cushion; small bally girl, boss canvasman; Tama Frank, Floyd Sampson, Wingy Saunders, write at once.



Robert Bonham Stevens, owner of Robbins Bros. Circus. All illustrations are from the Pfening Archives unless otherwise credited.

Answers to go to Ted Mulligan, side show manager, Bailey Bros. Circus, Pine Bluff, Arkansas."

Another Bailey ad appeared in the February 12 *Billboard* wanting "a general contracting agent, a

The Robbins Bros. Circus office and ticket semi in 1949.

press agent that can handle radio acts for big show, a producing clown with props; a property man, pole riggers, a boss canvasman; billposters and lithographers." All were to respond to L. A. Gunnels in Dothan, Alabama. Musicians for big show were to contact Skinny Goe in Lexington, Kentucky. Colored musicians to contact A. M. Bass in Canton, Mississippi. The ad concluded by saying C. C. Smith wanted to buy a white fifty foot round top with three thirty foot middles. Smith had a Jackson, Mississippi address.

The next week's *Billboard* carried still another Bailey advertisement: "Want for Bailey Bros. Circus for 1949 season. Man and women to take charge of a first class diner, must be able to drive it. Novelty man who can stand prosperity and can stay the season. Will book frozen custard with own power plant, must take the bitter with the sweet. Make inquiries to Frank A. Ellis care of A & E Concession Co. Emporia, Kansas. Show opens first part of April."

In early March it was announced that Floyd Samson, tattooed artist, would be with Ted Mulligan's side show. Evidently Mulligan decided not to take his side show to Bailey, or at least something happened to kill the deal, as the March 19 *Billboard* con-



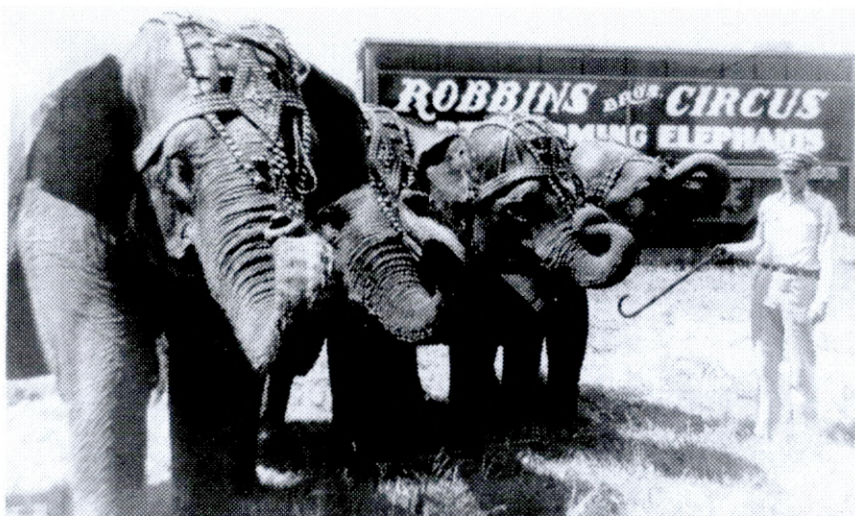
tained this ad: "Wanted quick due to disappointment, Robbins Bros. Circus side show manager. magician who does Punch or Vent. Side show acts. For big show working men. Seat men, pole riggers, first assistant for big top, acts for big show doing two or more. All address, C. C. Smith, manager Robbins Bros. Circus, Hotel Jefferson, Pine Bluff, Arkansas."

This was the first indication that the shows title had been changed from Bailey Bros. to Robbins Bros., and that C. C. Smith was now manager of the show rather than Stevens.

C. C. Smith was with Stevens from the first Bailey season as secretary-treasurer and remained in that capacity through 1947. Although the trade publication covered the Bailey show thoroughly in 1948 C. C. Smith's name was not mentioned in the list of personnel. Although the exact connection between Smith and Stevens is not known, it is likely Smith had money in the show, if not from the beginning at least for the 1949 season in which it appears he was in complete control. In the several *Billboard* reports on the Robbins show during the 1949 season Stevens' name was mentioned rarely.

The April 2 *Billboard* published a general article listing the openings of several circuses. It mentioned that Robbins Bros. had not yet announced its opening. The piece said that only one show was really new, Biller Bros., owned by Arthur Stahlman. This show started from scratch, purchasing all new equipment. Howard Rumbaugh, former co-owner of King Bros., had purchased the James M. Cole Circus and would tour under title of John Pawling Great London Circus. Four rail shows would tour, Ringling-Barnum on 90 cars; Cole Bros., now owned by Jack Tavlin and associates, on 30 cars; Dailey Bros. on 28 cars; and Clyde Beatty on 15 cars.

The Robbins title was used over the years by several different operators. Burr Robbins used his moniker on shows back in the 1870s and 1880s. Frank A. Robbins used his name from the 1880s until 1891, and again from 1905 to 1915. Fred Buchanan had his Robbins Bros. railroad show on the road 1924-1931.



In the 1930s three other circus men used some version of the Robbins name. In 1931 Sam B. Dill toured a large motorized show titled Robbins Circus. In North Carolina in late 1931 Dill's Robbins was in opposition to Fred Buchanan's Robbins Bros. who threatened legal action against Dill claiming he had leased that name from Milt Robbins, son of Frank A. In 1938 Jess Adkins and Zack Terrell used Robbins Bros. as the name for their 15 car rail circus. For the seasons 1934 through 1937 James Heron called his medium sized motorized show Famous Robbins Circus. The Robbins title surfaced again in 1940 when Jimmy Hamiter, a horse trainer, operated a grandstand circus using the title in the South.

Following 1940, the Robbins title remained dormant until C. C. Smith secured a lease from Milt Robbins for the 1949 season. In all probability, the success of Adkins and Terrell's 1938 Robbins Bros. tour through eastern Canada was behind Smith's decision to obtain the title as he planned to route the show into that territory.

The April 23 *Billboard* covered the

The Robbins elephant herd with trainer Col. William Woodcock.

opening: "Robbins Bros. Circus opened in Paragould, Arkansas on April 9 with warm weather and good business. A two hour program is given under the direction of Jerry Burrell. Included in the performance are Gladys Gillem, lions; Riding Conleys; the Clarkonians; Five Juggling Ratleys; the show's elephants under direction of Bill Woodcock; Tex Orton troupe; aerial ballet with Novel Snyder, Jackie Tolliver, Alice Orton, Bob and Lois Stanley; the show's liberty horses, menage act, and pony and mule drill.

"Concert is furnished by Jerry and Viola Burrell with cowboys and girls. Skinny Goe has the big show band of eleven men."

Gladys Gillem, the lion trainer, was previously a well known lady wrestler. She was trained by Capt. Engesser who sold the act to Bob Stevens after the 1946 tour. She had worked the cat act on Bailey Bros. in

The Robbins Bros. big top and back yard.



1947 and 1948. Gillem was married to Johnny Wall, general superintendent of the circus. She was sometimes advertised as Gladys Wallace, probably as an extension of her married name.

The show advertised in the same *Billboard* "wanting a boss canvasman for big top; a mechanic for Chevrolet trucks. Seat men, pole riggers, working men, all departments. Prima Donna, producing clown with props." Keller Pressly, Willie Lundy and others were asked to wire. Acts for the big and side show and concession people were wanted. All respondents were to write C. C. Smith, manager, Robbins Bros. Circus as per route. Five Kentucky dates were listed.

Jim Conley's comments on Robbins Bros. were frequently included in the *Billboard's* Dressing Room Gossip. The first came in the same *Billboard* which carried the opening review. It read: "Show moved 212 miles from quarters to open at Paragould, Arkansas. We had plenty of sunshine and good business. Jerry Burrell, equestrian director, was the busiest man on the lot. Skinny Goe and his eleven men deserve credit.

"Jackoline Tolliver rides the big elephant in the spec. Gladys is sporting a new wardrobe in the lion act. Ruth Ratley is taking care of Sandra Louise, now six weeks old, youngest member of the Riding Conleys.

"Donna Morris looks like a princess on her big horse in the spec. Bill and Babe Woodcock have three elephant herds. [Actually four animals.]"

Following the opening Robbins moved on a Sunday to Cairo, Illinois for performances on April 11. Kentucky dates at Paducah, Princeton, Central City, and Hopkinsville followed. After two Tennessee stands at Springfield and Clarksville, the show returned to Kentucky for nine dates. The circus entered Ohio at Portsmouth on April 29. The April 30 *Billboard* published the complete big show program and staff:

"Display 1. Spec.

"Display 2. Novel Snyder, pony drill; Babe Woodcock, mule drill.

ST. CATHARINES 31st
TUESDAY, MAY
 EASTCHESTER AT GRAHAM AVENUE
 Performances — Matinee 2 pm., Night 8 p.m.
 Circus Door Open One Hour Earlier

ROBBINS
BROS
CIRCUS

THE ONLY POPULAR PRICED CIRCUS TOURING CANADA

GENERAL ADMISSION TICKETS (Adults) \$1.00
CHILDREN'S TICKETS50
SCHOOL CHILDREN'S COUPONS (afternoon only)30

Miss Gladys Wallace, peer of all women wild animal subjugators. In the steel arena fighting a ferocious group of jungle-bred man eating lions and tigers.

THE CLARKONIANS
 European aerialists, acrobats and tumblers.

Captain William Woodcock presents the famous Robbins Bros. Trained Elephants. Positively the only herd of trained Pygmy Pachyderms on earth.

The Conley Family, England's contribution to the American circus in daring and graceful feats of circus equestrianism. Beautiful girls and horses.

The gorgeous spectacle of "Alice in Jungland." Professor Ellis Gore's famous Circus and Concert Band. A galaxy of screamingly funny circus clowns. 250 people, 200 horses, trained mules, ponies, zebras. 1000 thrills in 120 minutes. All under flame-proof tents.

Newspaper ad used at the second Canadian stand. Circus World Museum collection.

"Display 3. Gladys Gillem, lions.

"Display 4. Willie Clark, juggling; Alice Orton, rolling globe.

"Display 5. Misses Orton, Snyder and Tolliver, swinging ladders and single traps.

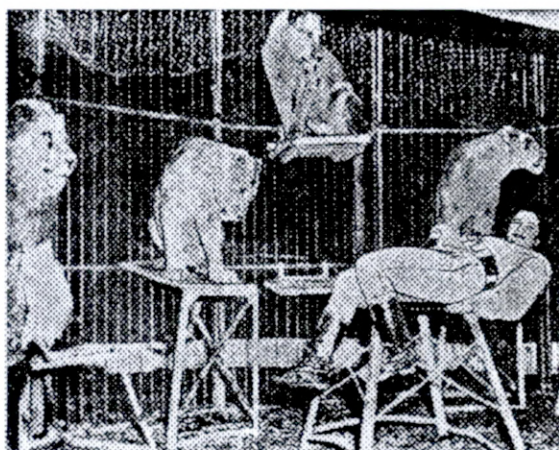
"Display 6. Clowns.

"Display 7. The Stanleys, dogs; Frieda's pets.

"Display 8. Babe Woodcock, elephants.

Display 9. Aerial ballet.

Newspaper photo of lion trainer Gladys Gillem. Circus World Museum collection.



"Display 10. Tex Orton, concert announcement.

"Display 11. The Conleys, riding act.

"Display 12. Bill Woodcock, elephants.

"Display 13. Web act.

"Display 14. Five Juggling Ratleys; the Clarkonians, juggling.

"Display 15. Clowns

"Display 16. Robert Stanley, wire act.

"Display 17. Mme. Lois, neck loop.

"Display 18. Riding Conleys.

"Display 19. Clowns.

"Display 20. Concert announcement.

"Display 21. The Yelnoes, tetter-board.

"Display 22. Jerry and Viola Burrell, liberty horses.

"Display 23. Bill Woodcock, elephants.

"Display 24. Riding Conleys.

"Staff: C. C. Smith, manager; Roy Underwood, general agent; Harry Fitch, legal adjuster; Sidney Stevenson and Guy Smuck, big show ticket wagons; Mrs. Christie Wallace and Mrs. M. L. Scott, office; Clyde Newton, side show manager; Jerry Burrell, equestrian director; Johnny Wall, general superintendent; Jim Everly, boss canvasman; Nicklas Benjos, boss property man; William Woodcock, superintendent of elephants; James Kelly, menagerie superintendent; Poppa Dees, cook-house steward; Lois Carter, front door; Boots Wacker, superintendent of tickets; Skinny Goe, bandmaster; Ernie White, banners; A. M. Bass, side show band director; Anderson and Ellis, concessions; Bee Kyle, popcorn stand; H. L. Scott, mechanical and transportation superintendent; Ben McFadden, electrician; John Carlsburg, ring stock boss; Mrs. Doran and Mrs. Scott, reserved seats and Aaron Davis, 24 hour man.

"Big show band. Skinny Goe, leader and trumpet; Otis Jones and Rusty Bader, cornets; Albert A. Giese and Howard Stratton, trombones; Charles Fournier, baritone; Eddie Doman, bass; Cecil Jones, drums; Buddy Geiss, calliope.

"Side show line-up: Clyde Newton, manager; Cowboy

Wright, boss canvasman; Blackie Ballard, tickets; Collins Thornhill, front door; A. M. Bass' Jubilee Minstrels; Frances Doran, annex attraction; Bill Styles, inside lecturer; Sam Sampson, tattoo, Zora, illusion; Loretta, snakes; Charlie Clark, Scotch bagpiper; Madame Sophia, medalist.

"Side show band: Gilford Green, director; Archie Major, comedian; Frank Donaldson, sax; Frank E. Harris, trumpet; Albert Dudley, clarinet; Delores Bass, vocalist; Rosie Bass, vocalist and dancer; A. M. Bass, director and emcee."

The same *Billboard* also published the following report in the Dressing Room Gossip section: "The first week brought a variety of weather, mostly wind and cold. Show hit Illinois, Kentucky, and Tennessee in one week. Charlie Clark and Bill Woodcock were interviewed on the radio and did as well as they do juggling and elephant training. Jackoline Tolliver is supporting a new Easter suit. Novel Snyder proves an aerialist can also be an animal trainer the way she cracks the whip in the pony drill.

"The Clarkonians have a novel idea in their juggling act; a little balloon dog drops by parachute from the top of the tent. Tex Orton has a new wild west wardrobe. The Bradleys joined the side show with a sword act.

"Papa Dees and Jim McGee of the cookhouse were seriously injured in an automobile accident. McGee is still in the hospital."

The show's four elephants, Christy, Carrie, Babe, and Shirley, were all Asian females, quite young. In 1946

Stevens bought elephants, three to four years of age, paying \$5,000 each. They were from a group of six

Official Program "THAT GRAND OLD SHOW"



The 1949 Robbins program cover was a rehash of the 1948 Bailey Bros. program.

imported by Harry Rimberg of the International Import and Export Company of New York. One died from excessive heat enroute, and one was sold to Will Hill. The Bailey elephants were trained by Mac MacDonald.

There was scant coverage of the show's physical equipment in *Billboard* in 1949. This was in contrast to the previous year when it gave Bailey considerable coverage.

The 1948 show moved on 34 trucks and semi trailers, with a total of 60 pieces of rolling stock including private cars and living trailers. The big top was a 90 with three 40s seating about 3,500. Reserve seats were eight high and used in both the long

The dining tent and cook house semi-trailer.

and short sides. No chairs were carried, starbacks being used in the grandstand. Blues were 12 feet high on each end. The menagerie top and side show were of the same dimensions, 60 feet rounds with two 30s. A small push pole top was used to house the free wild life show on the midway. The 1948 show was well painted, and the same appears to be true in 1949, based on photos of the rolling stock.

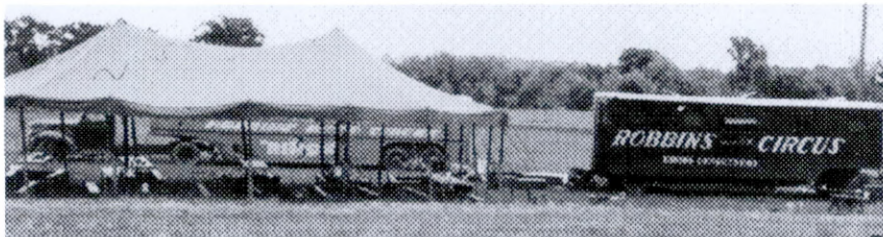
The Under the Marquee section of the May 11 *Billboard* stated Robbins Bros. had placed an order for a new big top and marquee.

The show played a total of six stands in Ohio then went into Pennsylvania at Sharon on May 6, and remained in the Keystone State for eleven dates. It moved into New

York at Salamanca on May 19, with eight additional Empire State dates following. The last New York stand was at Lockport on May 26.

Jim Conley's Dressing Room Gossip in the May 28 *Billboard* noted that "Sharon, Pennsylvania proved a red one. Jerry and Viola Burrell left at Dover, Ohio on May 4. Charlie Banner, producing clown has added Tiny Fatts, Eddie Grady, and Huffy Huffman to clown alley. Huffman works the downtown bally with his Funny Ford. Personnel of the Anderson and Ellis concession department included Frank A. Ellis, manager; Laura Anderson, secretary-treasurer; Grady Hardin, assistant manager and stock man; Paul Zomp, novelties; Bob Broome, floss; Shotgun Eagan, show cones; Howard Hatfield, No. 1 stand; Ray (Pollock) Chandler, candy apples; Mr. and Mrs. Wally Helms, grab joint and pie car; John Anderson, Jim Davis, Jim Laubuton, and Roland Slusher, seat butchers; and Flying Ferguson, programs.

Gossip a week later said the circus was getting so used to the Pennsylvania mountains that "Skinny Goe's band can play Coming Round the Mountain in his sleep. Charlie Kamer left at Oil City, Pennsylvania on May 17. Brownie



Silverlake and family joined in Meadville, Pennsylvania, on May 16, doing clowning and other acts. Bill Woodcock is turning out a good job of announcing. Alice Orton is doing concert and ushering besides making big show acts. The side show is pulling a good share of business. Everybody is well pleased with the meals turned out by the cookhouse."

Robbins Bros. made an historic move into Canada at Stamford, Ontario, on May 30. Until that time motorized circuses from the United States were not permitted in the Dominion. Although Charlie Sparks and his Sparks railroad circus had often been a welcome visitor in Canada in the 1920s, when he later operated the Downie Bros. Circus, largest of the truck shows in the 1930s, he was not permitted to go into Canada. Floyd King and his new partners, the Cristianis, took their King Bros. Circus into western Canada in 1949 and did extremely well. Robbins Bros. intended to stay in the eastern provinces.

After the first date in Stamford the show played St. Catharines, Welland, Brantford, Simcoe, and Tillsonburg. On June 6 it was in St. Thomas, Ontario, forever enshrined in circus history as the place where the famed elephant Jumbo lost his bout with a railroad locomotive and departed to elephant paradise.

A total of eighteen stands were played in Ontario. The show moved into Quebec at Sorel on June 20 and played fourteen engagements in that province. New Brunswick was entered at Edminton on July 5. Grand Falls, Woodstock, Fredericton, St. Stephen, two days in St. Jon, Sussex, two days in Moncton followed concluding the tour of the province.

For a number of weeks there was little news in the *Billboard* concerning Robbins Bros. activities other than the Gossip column. This piece appeared, however, in the June 11 issue: "Fredericton, N. B. June 4. Dailey Bros. Circus got the nod for this date in competition with Robbins Bros. Circus and will show here August 19. The competition had all the aspects of an auction and reflected the opposition between the two organizations for the eastern



Canadian loop.

"Some weeks ago the city council decided to grant one license for 1949. At the same time Robbins Bros. through Charles Underwood opened negotiations with the Fredericton branch of the Canadian Legion for a sponsored date in June. Also Dailey Bros. made an overture direct to City hall. Agent Bennie Fowler arrived in town to revive Dailey chances while Underwood continued to front for Robbins. Russ Labbert, chairman of the Legion committee, became key man and at the ensuing meeting rival agents took their best hold and bid their highest.

"The situation holds at least two firsts. This season marks the first Canadian tour for Dailey, a railer, while Robbins will be the first motorized show to undertake an extensive tour of the Canadian provinces."

The June 11 issue also noted: "Bill Woodcock and Bill Francis have three elephant numbers that are tops. Buckles Woodcock and Robert Orton joined. In Geneva, New York, May 25, we showed without a top. The entire performance was given by moonlight.

Inside the Robbins big top during a performance in Medina, New York.

"Gladys Gillem added a bear to her lion act. Billy Styles is now the side show manager. The girls in the Bass Jubilee Minstrels are sporting new white costumes. Francis Doran really makes openings that turn the crowds."

The June 18 *Billboard* noted three performances were given in Simcoe, Ontario on June 3. Two overflow matinees and a strong night house were necessary.

The reports from Robbins were typical of most circuses in the States. Business was spotty with some good days followed by light turnouts. A sharp business recession came in 1949 and didn't let up until well into the Korean War which began in June 1950. New England was especially hard hit. Suffering probably most of all was the brand new Biller Bros. Circus. The new management of Cole Bros. also found it rough go-

The Robbins marquee and midway in Brantford, Ontario.





The side show bannerline in Medina, New York.

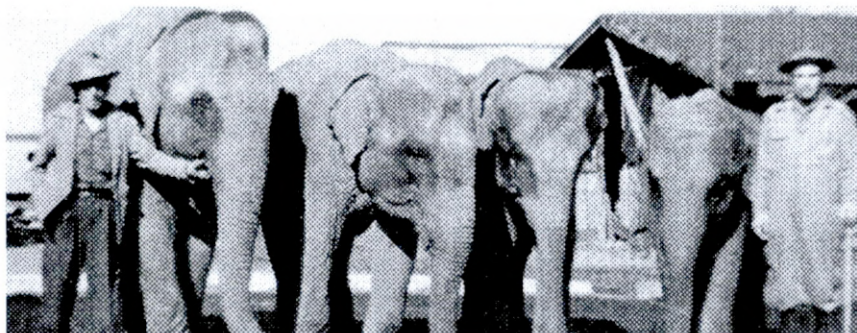
ing and would last only one season before selling it.

The Robbins gossip in the June 25 *Billboard* noted the second week in Canada gave good lots and plenty of sun, but cold nights. Charlie and Percy Clarke were breaking a new horse in the Conley riding act. Guy Smuck bought a Chevrolet panel truck.

Tex and Alice Orton suffered sprained ankles. Fred Conley's barber shop was kept busy between shows. Concessionaires looked good with their new white uniforms. Recent visitors were Buck and Rose Steele, Clarence Canarie and Ben Davenport, owner of Dailey Bros. Circus.

The issue contained this ad: "Wanted for Robbins Bros. Circus. Side show manager. General contracting agent who can contract something besides \$200 lots. Musicians for big show band. Solo cornet player. Other musicians write. Union scale. Address Skinny Goe. Colored musicians address A. H. Bass. Place side show acts, other use

The Robbins Bros. elephants with Spencer Huntley on left and Bill Woodcock on right.



ful people. Wire." Two Quebec dates were listed.

Robbins gossip in the July 2 *Billboard* said Charles Ferland was making announcements in French during the Quebec dates. Boots Wacker was the new steward. Buckles Woodcock injured his finger while swimming. Rusty Bader was singing during the aerial number.

The July 23 *Billboard* stated: "Business in Quebec Province has been satisfactory," said C. C. Smith co-owner. 'French talkers were engaged but more use of the French language newspaper would have increased the take.'

"The show entered New Brunswick at Edmundson on Tuesday (July 5) and was followed the St. John Valley through Grand Falls, 6th; Woodstock 7th; and Fredericton 8th. Grand Falls, a shipping center of the great northern potato belt, saw its first circus since the Mighty Haag Circus played there August 13, 1912.

"Weather at New Brunswick stands has been right out of the circus man's prayer book--warm sunny days with light breezes and cool nights. Late afternoon showers at

Woodstock dampened the lot, but not the enthusiasm of patrons.

"Melcin Nutting replaced Charles Underwood as contracting agent. A new big top is on order and is expected in about ten days.

"Flacking has been on the short order variety. Paper went up in Fredericton only six days in advance. Newspaper ads began Monday (4) for the Friday (8) date and spot announcements on radio were skedded only one day in advance. In many of the smaller stands only weekly newspapers were available."



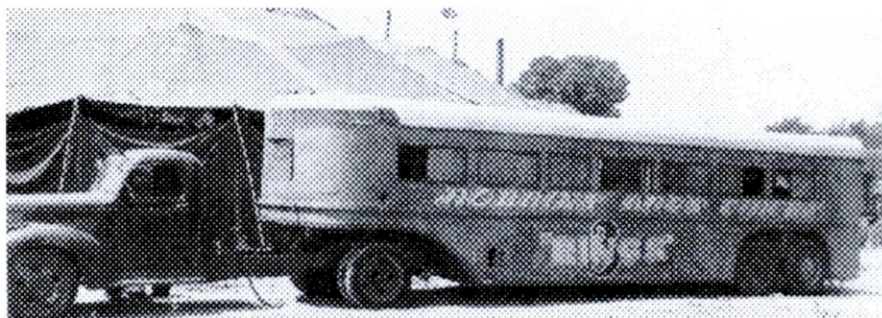
The side show band making an opening.

Another article in the issue noted: "Ads of the Dailey Bros. and Robbins Bros. circuses flanked each other in the *Moncton Transcript* as Eastern Canada's first circus war in many a moon broke into public print in Moncton on July 12.

"The Dailey ad featured a WAIT line. The organization is scheduled to show here on the Macbeth show grounds on Wednesday (August 18). The Robbins as directed attention to their engagement at the Moncton Raceway on Thursday and Friday (14-15).

"Mayor F. W. Story expressed disapproval and said that closer cooperation between the city and the county of Westmorland would be sought at the next meeting of the county council in an effort to prevent such overlapping of entertainment."

The July 23 *Billboard* noted that Tex Orton was doing well with his aftershow. Owner Bob Stevens returned from a few days visit in Van Buren, Maine. This was the first press report of Stevens' ownership of



Robbins sleeper semi-trailer No. 53.

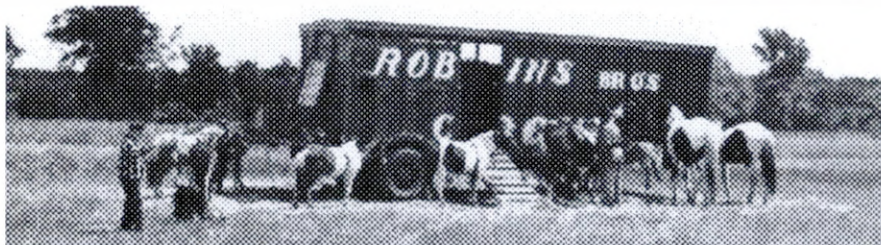
the circus. Jim Conley in the dressing room gossip had referred to Bob Stevens in recent weeks as co-owner and also as owner of the show. Still no reference hasd been made to Stevens in regular *Billboard* news stories. It is fair to assume that Stevens was the actual owner from the start of the season. He may have transferred some equipment to C. C. Smith to prevent attachment of his property.

Robbins Bros. went into Nova Scotia at Amherst on July 16. Nine days later the seat semi-trailer was wrecked on a bridge on the way from Digby to Yarmouth. Two men were injured and two others escaped when the truck plunged thirty-five feet when a steel bridge near Digby gave way. Another semi carrying elephants almost went off the bridge at the same time.

The Nova Scotia tour continued through July 30 with the final date coming at Farsboro on July 30. Eleven one day stands were booked, plus two days in Darmouth. A return to New Brunswick came at New Castle, August 1 with Bathurst and Cambellton following. It returned to Quebec at Rimouski on August 4.

The dressing room gossip in the July 30 *Billboard* contained some interesting information. Spencer Huntley had joined as superintend-

Horse semi-trailer No. 10 in Medina, New York.



ent of elephants, replacing Bill Woodcock who left to join the Al G. Kelly & Miller Bros. Circus as elephant boss where he remained through the 1951 season. Huntley had advertised in the July 9 *Billboard* that he was at liberty.

The same issue contained a Robbins ad wanting musicians and a side show manager as well as side show acts; a small organized colored band and minstrel; and a steward for the cookhouse. It was very common for acts and bosses to come and go throughout the season.

The August 6 *Billboard* in a story dated Dartmouth, Nova Scotia, July 30, reported that Spencer Huntley, 47, died there on July 28 of heart disease. Huntley opened the season with Mills Bros. Circus and had been with Robbins four weeks.

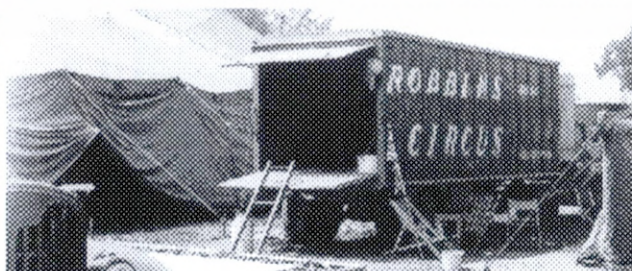
Born February 7, 1902, Huntley's thirty years in outdoor show business included tours with the Cole and Hagenbeck circuses. In 1948 the Huntleys worked their elephants as a free act on the United Exposition Shows.

Robbins advertised in the August 6 *Billboard*: "Due to

sudden death of Spencer Huntley, need elephant man quick. Wire Robbins Bros. Circus." Three Quebec dates were listed.

Robbins played eight dates in Quebec on its return visit, including a two day stand in Quebec City on August 8 and 9. The final Quebec stand was at Gatineau on August 15.

The August 6 *Billboard* published a photo of a Robbins semi which had



The Robbins property semi-trailer No. 35.

crashed through a bridge. The lengthy cutline read: "A Robbins Bros. Circus 20 ton semi-trailer crashed through a bridge and went 35 feet into a creek bed at Gilbert's Cove, Nova Scotia while enroute to Yarmouth on July 30. The driver escaped injury but two laborers riding atop the load sustained broken collar bones and severe bruises. The circus had to be re-routed on a 200 mile detour when the accident closed all traffic on the Province's main highway for 36 hours. The truck was a complete loss. A truck carrying a safe stopped on the edge of the 35 foot chasm."

The gossip column in the August



Truck No. 26 stake driver and canvas loader.

27 *Billboard* stated the long jump into Quebec had caused plenty of trouble and breakdowns. On the trip the show passed the Dailey Bros. train on a siding and visits were exchanged. Ray Chandler was now



The Robbins Bros. Circus elephant semi-trailer.

in charge of the elephants.

Late summer arrived and the circus business in general was rather slow, downright bad for some shows. The John Pawling Great London and Kelly-Morris circuses both closed early. Both Cole Bros. and Clyde Beatty railroad circuses had light business. Only King Bros. in western Canada appeared to be doing well. Polio was bad in some sections, always a killer for the circus business. The economic recession was the worst enemy. The new Biller Bros. Circus suffered perhaps the biggest disappointment.

Leaving Canada, Robbins Bros. entered the United States at Lapeer, Michigan on August 29. It was followed by Howell the following day. On August 31 Robbins Bros. suddenly closed at Albion, Michigan. Stands already booked and billed in Dowagic, Michigan and Paxton and Champaign, Illinois were cancelled.

The September 10 *Billboard* told the story with headline, "Robbins Folds at Dowagic. Robbins Bros. Circus closed at Dowagic, Michigan. [Actually the last performances were given at Albion, but show moved on to Dowagic where the official closing was announced.] The show re-entered the United States Sunday (28) at Port Huron after a successful three month's tour of Canada and showed to poor business on the 29th at Lapeer, the 30th at Howell, and the 31 at Albion, so did not open at Dowagic. Bob and Elna Stanley, who had three acts in the show, report all personnel were paid off and everybody was satis-

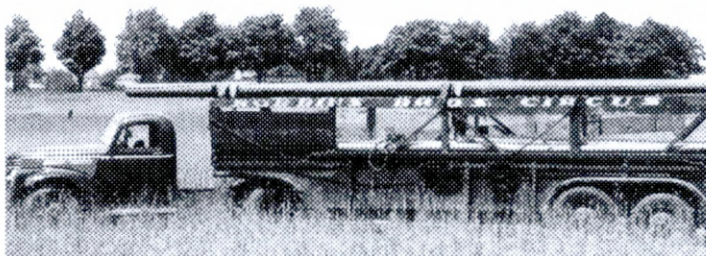
fied with C. C. Smith, manager, who is planning to reorganize and possibly reopen again this season."

An article concerning the Robbins title also appeared in the September 10 *Billboard*. It was dated Fredericton, New Brunswick, September 3: "Current question in circus circles throughout the Province of New Brunswick is: Who owns the Robbins Bros Circus title. According to the story, Milt Robbins at the beginning of the 1949 season leased the title to C. C. Smith. With the lease, not to mention the paint brush, Smith and Bob Stevens re-christened the erstwhile Bailey Bros. Circus. Thereafter, the Robbins organization (nee-Bailey Bros.) entered Canada at St. Catharines about June 1 for a tour of Ontario, Quebec, and the Maritime Provinces.

"August 18, the St. John (N. B.) *Telegraph-Journal* carried the following ad. 'Notice Robbins Bros. Circus now touring the East, is using our name and title and has been legally notified. We organized and ran Robbins Bros. as a clean, lawful circus and no one has been given the rights to use our name. Frank A. Robbins, 224 Jarvis Street, Toronto, George W. Glew, Woodstock, N. B.'

"Milt Robbins, side show manager

The big top pole and canvas semi-trailer.



on Dailey Bros. Circus, contacted when that org played Fredericton, reported he positively controlled the Robbins title and had leased it to Smith. 'My mother and I took legal steps to protect our title ownership in 1924 and at that we we leased it to Fred Buchanan,' Robbins said.

"Buchanan used the title until his Robbins Bros. folded in Mobile, Alabama in October 1931 [actually September 1931]. The title was unused from that time until 1938 when Jess Adkins and Zack Terrell, who were operating Cole Bros. as a 25 car show, desired to frame a 15 car show for smaller towns. [Actually in 1938 Cole Bros. went out on 30 cars and Robbins Bros. on 15.] They revived the Robbins Bros. title and sent a unit through eastern Canada. [The *Billboard* writer ignored the use of the Robbins name by Sam B. Dill and James Heron in the 1930s.]

"Frank A. Robbins II, who has made his home in Toronto in recent years, operates one-ring circuses and small wild west outfits in the Maritime Provinces. Glew is a native of Woodstock according to the story and became acquainted with the Robbins boys around Amsterdam, Troy, and Schenectady, N. Y. in the early 1900s.

"Later, in partnership with them, Glew operated various concessions on the Frank A. Robbins Circus for two seasons. He was also known as the Great Leonardo doing the leap-the-gap on a bicycle, as a free act on the circus midway. He engaged in various branches of show business until the death of his mother in 1933. At that time he returned to Woodstock to administer real estate owned by the family."

Milt and Frank A. II, were half brothers, both sons of Frank A. Robbins.

No details concerning the show's sudden closing appeared in the trade publication. It was speculated that the show either completely ran out of funds or was shut down by some creditor or creditors as happened many times in circus history.

This ad appeared in

the September 17 *Billboard*: "The greatest elephant act of all times now available for indoor shows, fairs etc. 4 Elephants 4. From four and a half feet to six feet high doing handstands, walking, rolling globes, plank walk, three single acts and one group of three, elephants doing a routine of 33 tricks in four minutes. Positively the fastest elephant act ever offered indoor shows. Bob Stevens, c/o Valley Curio Store. Hot Springs, Arkansas."

A week later this ad was in *Billboard*: "Robbins Bros. Circus. Following employees who closed with Robbins Bros. Circus, mail your address at once. Deacon and David MacIntosh, L. C. Moser, Sam Williams, Richard Klingingsmith, James McKinney, Red Compton, Eugene Clark. Signed. C. C. Smith, 116 Frederica St. Jackson, Mississippi. P. S. Checks ready for mailing on receipt of your mailing address." This was highly unusual as most employees of a closed circus were left high and dry.

Nothing further was reported concerning the Robbins Bros. Circus until the November 26 *Billboard* headed a story, "Charlie Lenz Buys Robbins equipment. He'll Dispose of It."

"St. Petersburg, Florida, November 19-Charles A. Lenz, well known in outdoor show business through his insurance activities, said here this week he had purchased the equipment of Robbins Bros. Circus in a sale at Danville, Illinois. Kelly Abbott, Lenz's representative here, speaking for Lenz said: 'I want it emphatically mentioned that Lenz has no intention of entering the operating side of show business. He will dispose of the equipment.'"

This ad also appeared in the issue. "Circus For Sale. All equipment (whole or in part) to be disposed of, including starbacks, blues, rings, platforms, rigging, light plants, ground cables, calliope, cookhouse, office wagons and equipment. Plus 30 trucks and trailers. Contact: Charles A. Lenz, Hotel Sherman, Chicago, Illinois, November 26 to December 3."

There was nothing further

[illegible]

Robbins Bros. herald in French used in Canada. Circus World Museum collection.

about buyers or where the equipment went. However, an article in the December 10 *Billboard* concerning activities at the King Bros. Circus quarters in Macon, Georgia said Lucio Cristiani recently purchased four young elephants from Robbins Bros. Circus for an estimated \$18,500. The surviving elephants remain under the ownership of

The final 1949 Robbins route card.
Circus World Museum collection.

ROBBINS BROS.		Route Card No. 17
Permanent Address—Billboard, Cincinnati, Ohio		
Date	Town and State	Miles
AUG. 29—	Lapeer, Mich. -----	85
AUG. 30—	Howell, Mich. -----	67
AUG. 31—	Albion, Mich. -----	97
SEPT. 1—	Dowagiac, Mich. -----	80
SEPT. 2—	Enroute -----	
SEPT. 3—	Paxton, Ill. -----	209
SUNDAY		
SEPT. 5—	Champaign, Ill. -----	28
Skinney Goe, Mail Agent		TOTAL MILEAGE 7,150
		1949

Cristiani family to this day.

For many years they were known as the Oscar Cristiani elephants. They have been owned by Oscar's daughter Carin since his death. One of them died in 1997; the other three are in retirement.

The December 24 *Billboard* in a piece from McAlaster, Oklahoma, December 17: "H. W. (Doc) Capell owner of Capell Bros. Wild Animal Circus, being organized in local quarters, was quoted this week saying he had inked Bob Stevens as assistant manager. Stevens will have the concessions and banners. Capell Bros. was one of several new circuses being organized to go out in 1950." Capell operated a carnival before and after his fling as a circus owner.

Bob Stevens visited the *Billboard* office in Chicago on December 8 and said that he had no financial interest in the closed Robbins Bros. Circus, but was general agent only. He said C. C. Smith, who operated the Robbins organization, had leased the title from Milt Robbins and the equipment was leased from Guy V. Whitener, of Newbury, South Carolina, president of the Circus Equipment Corporation, to whom Stevens had sold his Bailey Bros. equipment.

C. C. Smith joined Dailey Bros. Circus as treasurer in 1950, the final season of that railroad show.

In 1951 Stevens again used the Bailey Bros. title on a sixteen truck circus co-owned by Henry Vonderhied. Vonderhied bought the Burling Bros. equipment to frame the show.

In 1953 Stevens framed a ball park circus in the Gil Gray winterquarters. It toured under the Bailey title. In 1954 he formed a partnership with Lucio Cristiani to tour the Bailey Bros and Cristiani Circus. The show prospered and went out again in 1955, making a successful trip to Alaska.

In 1956 the Cristianis started their under canvas circus which grew to be one of the largest on the road.

The Robbins title remained dormant for 17 years, but still another Robbins Bros. returned in 1966.



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Posters, Broadsides, Prints, Photographs, and Curiosities

September 20, 1998

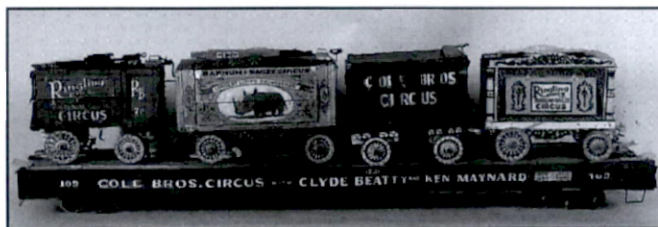
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I-275 to Exit 50, S on Montgomery Rd., 2 miles to Remington Rd. on right, left on Shelly, right on Sycamore.



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MY LIFE WITH THE CIRCUS

By Dave Friedman

This paper was presented at the 1998 Circus Historical Society convention in Atlanta, Georgia.

For someone, who inherited that deadly circus virus from his father, my childhood was one of continuous infection. Dad was an editor and columnist for the *Birmingham News*, serving on that paper for 45 of the 65 years of his life. He loved show business . . . from grand opera down to a scruffy organ grinder who worked the streets of downtown Birmingham, dinging nickels with a flea-bit-ten monkey.

The legitimate theatre, concerts, vaudeville, movies, wherever there was an audience, my father was there, but foremost in his fascination was the tented world . . . circuses, carnivals, fairs, even under-canvas rep shows . . . and in this arena his acmatic addiction was that which brings us all together today . . . the love of those gypsy cities of sawdust and spangles, tanbark and tinsel . . . the circus!

My hometown, Birmingham, was a steel-making city, proudly proclaiming itself "Pittsburgh of the South." It was always known as a "good show spot."

Growing up there in the late 1920s and early 1930s I can remember a half-dozen downtown first-run picture theatres, two vaudeville houses, an auditorium, a concert hall, two legit venues, dozens of restaurants, even a few speakeasies, and at the end of a street car line, on the east side of town, a permanent amusement park replete with roller-coaster, dance hall, rides, swimming pool, fun houses, and the usual games of skill and chance.

On the west end of the city stood the Alabama State Fairgrounds, largest and finest in the southeast, home of an annual 6-day October exposition that attracted 300,000 fairgoers each autumn.



Dave Friedman delivering a print of "The Greatest Show on Earth" to the Al Ringling Theater in Baraboo, Wisconsin in 1954. All illustrations are from the Pfening Archives.

The fairgrounds was also the lot for the three or four circuses that played the city yearly. Hagenbeck-Wallace usually came in two or three weeks ahead of Ringling-Barnum. A time or two Big Bertha showed first, and every season the two tented titans both booked Birmingham, the eyes of our citizens were bedazzled by ingenious and sometimes daring daubs of WAIT paper.

Eating out and then attending a performance was a thrice-weekly event in my childhood home. My

The Tom Mix show marquee in 1937.



mother, a professional musician, had played piano and organ in churches and silent movie theatres before marrying. She, too, loved the entertainment world. Dad, being a newspaper man, enjoyed the best seats in the house . . . on passes.

At a very early age I wised up to the fact that if I behaved myself I, too, would get taken to restaurants and showplaces. I became the best-behaved brat in Birmingham.

But just going to all the shows was not the icing on this kid's cake. Unlike any of my contemporaries, I could go backstage at theatres and to the back-yards of circuses when my father interviewed some of the fascinating people from far-away places, who'd come to town for only a day or a week.

While meeting performers and managers was, of course, a treat for an impressionable pre-teen it was those gentlemen who came calling on my father in advance of a show's opening who totally captured my attention. Dad was the man to see on the *News*, the largest of Birmingham's three daily papers, when a publicist sought free ink.

After checking into his hotel room, every press agent's first stop in Birmingham was my father's office, where the welcoming ritual included a paper cup or two, or three, of boot-leg booze and an invitation to dinner at our house.

Those were the evenings that stirred my young soul, prompting my preference of a profession. Mother and her cook would set a heaping table, all of which was devoured as if the Bolsheviks were at the gates of Birmingham. Afterwards she would favor us with a short selection on the piano before leaving the gentlemen to their conversation and conviviality. I was allowed to stay up.

In the homes of Southern newspapermen, prohibition



The Tom Mix Circus midway on closing day in Anniston, Alabama on November 5, 1936.

was merely a word that appeared occasionally in wire service dispatches. In this invigorating environment, as my father and his guests talked, I sat on the floor, mesmerized by the tales of such viceroys of verbosity as Dexter Fellows, Frank Braden, Roland Butler, Starr DeBelle and Walter D. Nealand.

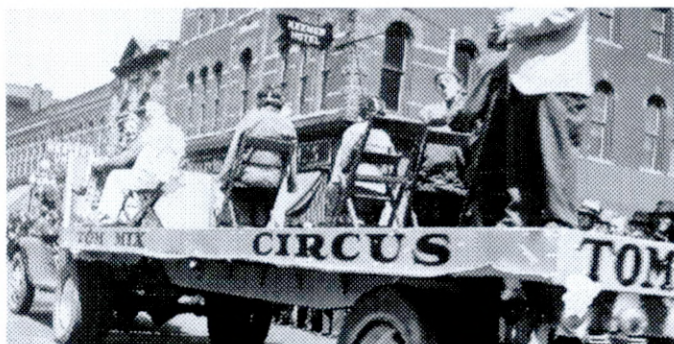
Those wonderous wordsmiths proffered prose that was poetry to my ears as they spoke of giraffe-necked women of Burma, astounding aggregations of accomplished artistes, furiously ferocious killers of the jungle, unimaginable human freaks of nature, plethoras of ponderous pachyderms, uncivilized Ubangis from Africa's darkest depths, gorgeous girls, trained tigers and hundreds of double-length railroad cars, crammed end-to-end with multitudinous wonders from the furthestmost corners of the globe.

The guests gone for the night, my father would tuck me in bed, asking if I'd had a good time.

"Daddy, you know what I wanna be when I grow up?"

He smiled, shaking his head. "What's that, son?"

Mix performers in the 1936 parade in Anniston, Alabama.



"A press agent. What do you have to do to be a press agent?"

He thought for a second, before saying, "When you study your English in school, forget everything but the adjectives."

More than the show itself, I was ever intensely intrigued by what lured the steel-making denizens of our town to booming box-offices, teeming ticket windows and resplendent red-wagons; there to exchange hard-earned coin-of-the-realm for a pasteboard snippet that would immediately allow them to enter a world of fantasy where they could put aside ten hours of drudgery for two hours of drama, adventure, mirth and merriment. I wished to be one of the lurers.

I'm a lucky boy. My childhood dream came true.

I'll fast-forward the tape 25 years. Frank Braden, one of my father's favorite fellows in the art of flackery and I worked together at Paramount publicizing "Greatest Show on Earth." Two years later I hired Frank and three other old-time circus P. A.s for a special unit I headed at Paramount, supervising all field advertising and publicity for the Martin & Lewis film "Three Ring Circus."

The great depression took its toll. My parents divorced when I was ten years old. My mother remarried and she and I moved to Anniston,

Alabama, a small town 55 miles west of Birmingham. My stepfather, a chemical engineer, graduate of MIT, had come to Anniston in 1913 to build a steel plant. He was a good and

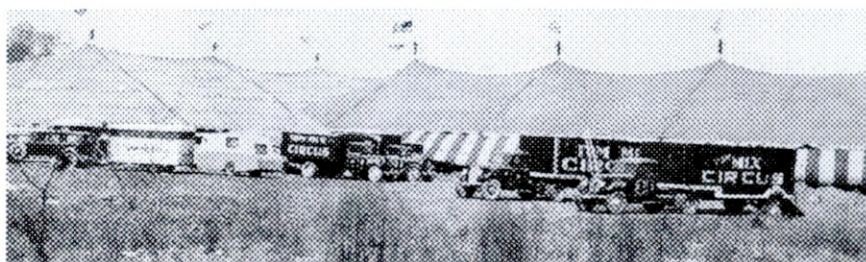
kind gentleman. Every Friday afternoon, I boarded the train for Birmingham to spend the weekend with my father, who had moved into a downtown hotel, returning to Anniston early Monday mornings, going from the station to school.

The weekends were the same old high times . . . restaurants, movies, shows, fairs and, of course, the circus. My wife has always said, "I had to marry a man who grew up in hotels, eating in restaurants, and accustomed to be waited on by maids and waitresses. He doesn't know how to make a bed or clear a table."

Anniston was a nice place in which a kid could grow up although it was a far cry from the bright lights of Birmingham. Though times were tough, my stepfather made a good living, by the days' standards, at the city's largest plant, the Swann Chemical Company. My weekly allowance was enough to buy a movie ticket and the current issues of my favorite magazines, *Billboard* and *Variety*, which I read and re-read from cover to cover. I knew what every movie was grossing in New York and Chicago, where every circus and carnival was playing that week, what records were the top sellers of the month, and what pitchman was working the streets of what town, selling what. I answered all the small ads offering free samples and price lists.

Being fairly proficient in math in school, (I can still calculate percentages of box office grosses in my head.) my step-father thought I should major in technical studies when I entered college. He bought me subscriptions to *Popular Mechanics* and *Scientific American*. These, I dutifully perused for about 20 minutes each month, before returning to *Billboard* and *Variety*. He finally gave up and one Christmas, bought me a year's subscription to both show-biz trade papers.

There were three movie houses in Anniston, two of which played vaudeville on one-night stands about every two months. The local theatres were owned by my future employer, Paramount. Of course I started hanging out at these institutions, helping load in and out back-stage on the days live shows were presented. I got



The backyard of the Mix show in Anniston in 1936.

to know all the stage-hands and projectionists in the town's local union.

Anniston wasn't skipped by the tented world in the middle 1930's. The giant Rubin and Cherry Shows, a 35-car railroad carnival played the town almost every year, the second stand of the season after opening in Montgomery, where the outfit wintered. I wasn't hesitant in introducing myself to Mr. Rubin Grueberg, the show's owner, who was a friend of my dad's.

Two or three motorized circuses also made the town annually. I remember seeing Gentry Bros. Dog & Pony Shows, Wallace Bros., Barnett Bros. and the big Charles Sparks' Downie Bros. when they played Anniston. Even Hagenbeck-Wallace came in in 1934.

The winter of 1936-1937 was the memorable year of my teen years. Late in October, 1936, the Tom Mix Circus, with Tom Mix, himself in person, at each and every performance closed its season in Anniston and went into winter quarters there. I'm going to be very careful now with this chronology, since I know that most of you circus historians have all these facts and dates down pat, and I'm speaking from memory, from items I've read in *Bandwagon* and material Fred Pfening sent me.

Tom Mix, at the time a top western movie star for 17 years, was exceeded in filmdom popularity only by silent-screen icon, William S. Hart. As his movie career waned, as did that of many cowboy stars, he, like his fellow horse-opera actors, began touring in vaude-

ville and with circuses.

Motion-picture sound spelled the end of vast outdoor film epics. The restrictions of early sound technology forced the major studios into mainly making drawing room dramas, where plots unfolded and the movies casts all played in two or three rooms. What had, from the beginning of the industry, been a staple in American motion-picture production, the western, was soon relegated to 5-day shoot, 65-minute Saturday matinee catalog items that were sold for bottom-of-the line flat rentals to small town theatres in the South and Midwest.

Though film was no longer his forte, Mix's popularity with the rural and small-town public continued. These less-sophisticated citizens would pay to see him live, in person. The Ringling-owned Sells-Floto show featured Mix during its 1929-1931 seasons. Following Sells-Floto, he went with the Sam B. Dill Circus, a motorized show.

Mix's popularity resulted in good business for Dill, who in 1934 sold his star attraction a half-interest in the show. It went out that year as the Sam B. Dill-Tom Mix Circus. The fol-

The Tom Mix Circus on a lot in 1937.



lowing year, Mix became the sole owner, the title becoming Tom Mix Circus.

Obviously, Mix took great pride in his enterprise. Any of you who might have seen the show in 1936 will, I hope, agree with me that it was the best-looking tented institution travelling the highways and bi-ways of this blessed land.

Historians have long argued which was the biggest truck show on the road in the middle 1930s, Downie Bros. or Mix. Seeing them both at the time, I'd say it was a toss-up. Of course I saw both nearing the close of their seasons. The Downie tents, trappings and rolling stock showed the expected wear and tear while Mix looked, to me, freshly painted and sparkling. I'm open to arguments about this.

The 1936 season was a milestone in American motorized circus history. The Tom Mix Circus opened its season in Compton, California, where it had wintered, proceeding from there to profitably cross this vast continent to Wilmington, North Carolina, something no automotive circus had ever before attempted or achieved.

Anniston was to be the last town played in the 1936 season. Show officials had contacted Mr. Charles Varn, the Secretary of the Anniston Chamber of Commerce, asking if there was any suitable property where the circus might set up winter quarters.

Charlie Varn, a good friend of my folks, was a livewire Chamber secretary, who was ever soliciting new business establishments to come to town. He knew that a circus, winter-

ing in his town would spend money locally. He also knew that Tom Mix was still a widely-known name. In his annual informational brochure, listing all the varied industries located in Anniston, mailed throughout the Southeast, Varn could add the phrase: "Winter Home of the Tom Mix Circus."

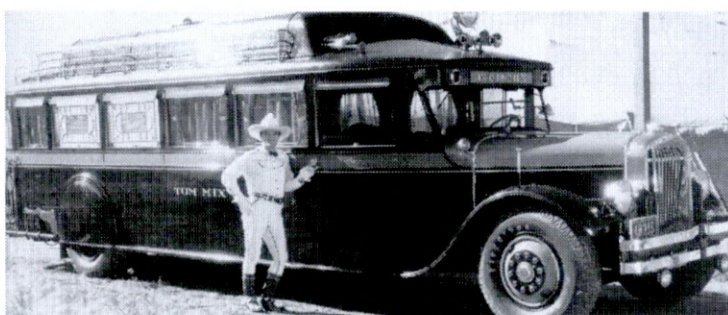
The 50-acre property that had been occupied by the closed U. S. Pipe and Foundry Company lay vacant on the west side of the city. This major Anniston business, one of the town's pipe foundries had gone bankrupt three years previously. Several large brick buildings as well as some smaller structures, all in occupyable state, sat on the fenced complex. The owners were happy indeed to rent the property for five months.

Thus Anniston, Alabama became the winter home of America's largest and finest motorized circus.

During the winter of 1936-1937, I even skipped a few weekends with my father in Birmingham to hang out at winter quarters. Midweek days, as soon as the school's out bell rang at Quintard Junior High School, I ran to the Alabama Hotel, where, sitting in the marble-floored lobby I mingled with my fellow show folks, then in residence in Anniston's premiere hostelry. As dinner time approached, my patient mother would call the equally-patient hotel room clerk to tell me to come home.

The first writing I ever had published by someone other than myself was a letter sent to the *Anniston Star* telling of the wonders to be beheld at the Tom Mix Circus winter quarters. My profession as a press agent started the day the paper printed that missive.

At winter quarters, one piece of the show equipment that greatly intrigued me was Mix's personal living traveling rig. It was customized, the size of the largest Greyhound bus then being used, with a cabover-engine contour. In quarters it was stored in one of the foundry buildings and on the lot sat under its own 20x40 top. I never got inside, but the driver told me the interior includ-



Tom Mix Circus at the door of his living quarters bus.

ed a galley and donniker, a sitting room and a bedroom. The driver's singular duty on the show was maintaining the machine and driving it from town to town.

Unlike other truck shows, every house trailer on the Mix circus was painted white and lettered with the show's title in red and blue.

As I'm sure many of you do, I greatly covet Fred Pfening's poster collection. I've been plotting a heist in Columbus, Ohio for twenty years now. A few years ago Fred told me he had every piece of posting paper the Mix show used during the 1936 season. He very kindly sent me two Mix flat half-sheets. These were very unusual designs for circus paper of the time in that they featured no art work, but only the title and hype copy in modernistic designs that resembled Radio City Music Hall art work, a forerunner of the style Norman Bel Geddes created for the Ringling show during the early John North days.

The spring of 1937 sprung too fast that year. Suddenly it was April and the Tom Mix Circus would premiere its season in Anniston before embarking on the gypsy trail where white tops bask in the sunlight and gay pennants float on the breeze.

I was designated by Irish Horan to pass out a unique promo item the show used, a 4 x 8 inch blotter, the slick side printed in color denoting the title and date. Remember this was before ball-point pens, and blotters were useful tools. Enlisting the aid of four friends, each of whom received a ticket to the blues, we managed on an afternoon after school to place over a thousand of these announcements in stores and offices in the 10-block area that com-

prised downtown Anniston.

Show time! The old vacant lot on Gurnee Avenue, where the Anniston City Hall now stands, had been transformed into a vast magical city of glitter and gaiety beneath huge tents billowing under a

sunny, cloudless sky.

Opening day came and went too fast for me. It could have gone forever. But nothing is permanent in the circus business. After the night show closing act, featuring Mix atop his famed horse, Tony, the band blared the traditional all-out-and-over exit march. The roughies began dismantling the canvas wonderland. By midnight the heavily laden trucks began moving off the lot to the next day's stand. And in the cab of one truck, squeezed between two cigarette-smoking, rot gut-redolent roughies I sat, thinking to myself, next year it would be called the Dave Friedman-Tom Mix Circus.

My initial venture into a nomadic existence was short lived. At an all-night juke-joint, about 40 miles up the road where we had stopped to make the donniker and where the roughies hoped they could score some beer, the grizzled old goat who ran the place eyed me and said: "Hey kid, your name David?"

Uh, oh. Only my mother called me that. Everybody else called me Dave. "Why?" I cautiously replied.

He didn't have to answer. My mother came striding out of the ladies room in no mood for cutting up jackpots.

After listening to a lecture I still remember 61 years later, she resignedly bundled me into her car and we began the drive back home.

Someone, I'll never know who, back on the Anniston lot had rattled me out, even telling my mother what truck I'd skipped town on and telling her to just follow the arrows. She'd stopped at the joint asking if any circus vehicles had paused there, telling the attendant that she was looking for a run-away. Of all the trucks in the Tom Mix fleet, I had to be in the one who pulled into that place at that instant.

SIDE LIGHTS ON THE CIRCUS BUSINESS

PART ONE

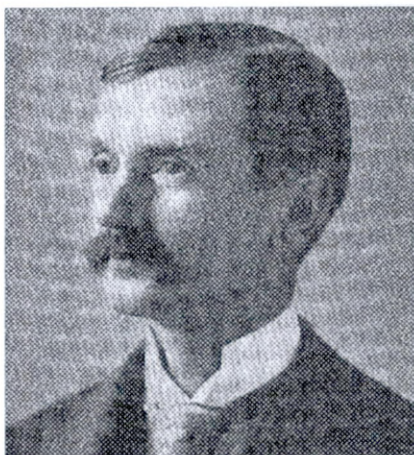
By David W. Watt

Introduction

Almost every Saturday from June 1, 1912 until March 10, 1920, David W. Watt published his reminiscences of his days in the circus industry in the Janesville, Wisconsin *Daily Gazette* under the title of "Side Lights on the Circus Business." Each week for nine years he regaled readers with his experiences on the Burr Robbins and Adam Forepaugh circuses, tales he heard during his show career, and eventually, commentary on the contemporary circus scene. He also penned articles for the Baraboo, Wisconsin *Weekly News* on an irregular basis in 1918.

Watt was born in Steubenville, Ohio on April 24, 1849. He came to Janesville in 1868 where he worked in a dry goods store. In 1870 he left for Chicago, but returned to Janesville after the great 1871 fire. In 1878 he joined the home-town Burr Robbins Circus as a ticket seller for \$10 a week. By 1880 he was a manager for Robbins. He joined the Great Forepaugh Show in 1882 as treasurer and ticket seller. After a year's stint back on Robbins in 1883, he rejoined the Forepaugh show where he remained until retiring from the business after the 1890 season. He became a real estate agent in Janesville where he lived until his death on January 27, 1929. Blind at the time of his death, he had had eye trouble for years. Sometime after he began these memoirs, his eye sight made it impossible for him to write, at which time he started dictating his column to a stenographer.

Taken as a whole, this work is an extraordinary account of the circus life in the 1870s and 1880s. It is particularly rich in fleshing out the personalities and careers of Burr Robbins and Adam Forepaugh, as well as providing dozens of new insights into their circuses. Many other sawdust luminaries—James A. Bailey, W. W. Cole, W. F. Cody and the



David W. Watt, circus ticket seller and office man. Pfening Archives.

Ringling brothers—figure in his writing, as do innumerable lesser lights and performers. Hundreds of events that never appeared in the *New York Clipper*, route books, or anywhere else pepper its pages, giving historians a far fuller sense of the flavor and texture of the times.

Because of its length, if not breadth, it compares favorably with the two great autobiographies by nineteenth century showmen, John Glenroy's and George Conklin's. Watt's memoirs are also important because they are one of the few times someone in the business end of the circus documented his career. Unfortunately, he shared little financial information about either the Robbins or Forepaugh circus. Nevertheless, the articles constitute the largest known corpus by a nineteenth century circus attache.

These reminiscences would have remained unknown had not a few survived in the papers of the historian George Chindahl at the Circus World Museum. Upon discovering them, Fred Dahlinger, the museum's library director, organized a project to make the Watt papers available to a larger audience. Burr Robbins sleuth Keith McLaughlin of Janes-

ville ascertained the dates of the articles as well as uncovered biographical materials about Watt. William Slout painstakingly located and printed every column from a microfilm of the Janesville *Daily Gazette*, and scanned in the initial transcriptions on his computer. The bulk of the typescript was done by Bernice Zimmer, funded in part by a gift to Circus World Museum by Stuart Thayer.

This mountain of a memoir will run chronologically and completely in *Bandwagon* over a period of years. Some minor editing has been done to blindly correct spelling and grammatical errors. Errors of fact, when readily apparent, have been bracketed with the accurate name or date.

Research in primary sources, such as the *New York Clipper* or route books, will undoubtedly disclose numerous other factual errors. While Watt was unfailingly true to the spirit of an event or personage, his memory, like so many memoirists before and since, was faulty, especially on dates. There is no reason to doubt the events he describes actually took place, although perhaps not in the year or under the exact circumstances he relates.

The introductions by the Janesville *Daily Gazette* editorial staff of the first few columns have been italicized to delineate them from Watt's text.

June 1, 1912

Janesville has always been especially interested in circuses and circus life and many of its present day citizens at one time or another owned or were employed by some of the large tent shows which traveled this country from end to end a few decades ago. Modern methods in business have practically eliminated the small circus from the road and a giant trust, controlled by Wisconsin men, the Ringlings, now dominate the amuse-

ment world with their two big shows. Demand for excitement has also done away with the old time one ring show with the few clowns who were genuinely funny, the daring bareback riders, the jumpers who leaped over camels and elephants to make way for the "Leap of Death," the death defying trapeze work and other features heralded broadcast of the three ring, two platform affairs of today.

Steam, and later electricity, long ago took the place of the more primitive method of locomotion of the pioneer circuses which traveled by night overland from town to town, their places of visitation not any further away than they could reach in a night's drive. Their routing was primitive compared with today's methods where the cities which the big shows will exhibit in for the next season are arranged for months in advance and railroad contracts let accordingly.

However the days of the old "wagon shows" are not forgotten. There are many older men here in Janesville who remember the delight they took in watching for the first wagon to reach the city in the early dawn with tired horses and tousled headed performers riding on top of the wagons, big stately elephants, dignified and massive, greasy with the dust of the road, camels humping along, all glad that the hours of travel were over and a few hours rest before the morning parade in store for them.

Burr Robbins, one of the old timers in the circus business, had his winter quarters here in those days and the departure of his show for its yearly pilgrimage through the country by the wagon route, and later by train, was an event long awaited by the youthful citizens. "Trouping in those days was far different from circus work of today. Now the performers and heads of the various departments journey in style in palace sleeping cars. They dine on the fat of the land, the menu of the traveling hotel in connection with the circus being under the direction of the most capable of chefs.

No more long hard journeys through rain or sleet, heat and dust, over rough roads and smooth, trying to sleep in a wagon or on top of one, only to be routed out at daybreak to find quarters elsewhere until time for the morning parade, eating meals

standing up from greasy tables at lunch counters and repeating it day after day the long season through. They were a different stripe, these early circus men, and the tales they have to tell are like pages from unknown history to the average citizen of today.

The days of the "wagon show" are past and almost forgotten. Today's monster amusement aggregation travels in state by the fastest of trains. Instead of stopping at almost every town or city of size within a few miles of the last stand, they take long jumps of hundreds of miles, sometimes clear across large states. In place of the one ring and menagerie, they have three rings, two platforms, an aerial stage and the big top of the tent full of mysterious trapezes. The old flare torch has given way to modern electricity. The latest device for saving labor is used but still the old life, the old spirit remains and once in the blood is hard to get out.

Among the former circus men who live in Janesville is David W. Watt. He began his life with the "White Tops" in the "Seventies" and remained in the show business for many years and would have been owner of one of the big shows but for an unfortunate court order relative to the sale of the Adam Forepaugh property. His story of life with the circus from the days of the wagon show to the modern day steam express are most interesting and he has consented to write some of his experiences for the Gazette reader as a special Saturday feature.

Burr Robbins, Janesville, Wisconsin circus owner. Circus World Museum collection.

It was early in the spring of '78 when I made my first contract to travel with a circus. It was the old Burr Robbins show whose winter quarters were at Spring Brook on a field of 110 acres where all the buildings used in the circus were located. The old homestead stands there still. On the east end of the lot was the animal house where all the elephants, camels and

animals were wintered. Across Eastern Avenue on the south was the big barn which held many hundred bushels of oats and corn and many tons of hay and straw for about 150 head of horses. To the west of that and on the same side of Eastern avenue stood the little office where all the business was transacted. Across from the office was a large paint shop and adjoining that on the west was a large building. Here all the performers that were engaged for the season could practice for three or four weeks before the show started out.

The officers of the show for that year were Burr Robbins, president; D. W. Watt, ticket agent and treasurer; T. B. Russell, privileges (he still resides here); [Spencer] Alexander, better known as Delavan, boss hostler; A. R. Towles, cook tent; Ed Smith, who still resides in this city on Dodge street, boss canvasman; James Gibson was the property man; the then famous Marks family of which Minnie, Sally and Willie Marks were all riders; Ans Vangant in those days was a jockey rider and as good as there was in the country and Molly Vangant, his wife, was an accomplished trapeze woman.

It took 150 head of horses to transport the show over the road with practically 35 drivers and 20 canvasmen. Our first stand was Delavan, Wis., the second day of May which

came on Monday. We made the drive to Delavan on Sunday and of all the years that I have put in the show business this one, my first, was the one of the most interest to me. It was all new to me then and I paid more attention to the people and the towns which all became of less interest as I grew more interested in the



business. We went from Delavan to Elkhorn, Elkhorn to Geneva, Geneva to Burlington, Burlington to Waukesha, Waukesha to Oconomowoc and then zigzagged the state north-west till we finally crossed into Iowa. Here we took all of what were considered the better small towns in the

state, some of the drives being long and [on] one in particular going into Anamosa, Iowa, we lost seven horses which died on the way. After leaving Iowa we went to what was considered the far west for a wagon show which was Nebraska and Kansas.

After getting into Nebraska drivers often found it impossible to find towns closer together for several days than county seats which made our drives long and hard. We drove through Nebraska and Kansas for, I think, nine days from county seat to county seat, one drive being 55 miles and showing twice a day. On these long drives the second show would open at 7:30 in the evening and we would rush through an evening performance by 9:00 o'clock when we would have what we called pack-up breakfast at half past nine at night and pull out for the next town. In driving into David City, a distance of 36 miles, we only passed one frame house, but many dug-outs. This was before there were any railroads in David City.

Our house in the afternoon and evening was practically the same, people coming from as high as 60 miles in covered wagons and everybody that visited the show in the afternoon went again at night. There was no newspaper, no billboards, no lot or any license expenses. The show that day took in \$1,700 with a local expense of less than \$60.

On the night that we drove into David City, Pete Conklin, a famous singing clown of those days whose home was in St. Louis, rode with me in a covered wagon. About two in the night we were both asleep and the horse got out of the road. Pete woke up, found me asleep and grabbed the lines out of my hands. I can hear him now saying, "Somebody's got to keep awake and tend to this driving. We're clear out of the road. Jump out and strike a match so we can find the road again."

Half asleep, I jumped over the wheel of the buggy and for a minute thought that I never would land. I finally struck on a little platform and heard a voice from inside, "What's the matter out there?"

I told him not to worry that I was just passing by and thought I would drop in. He came out with a lantern and I explained the circumstances

and told him who I was. Looking around, I was surprised to discover our team with Conklin in the buggy was on top of his house which was a dug-out in the side of a hill. The man proved to be a big hearted Westerner and told us that it was only 18 miles to David City and he guessed he would not go back to bed again as they were all going to David City to the show and would come with us.

After one of the most successful seasons in Burr Robbins history of the wagon show, we closed the year at Oregon, Illinois, on the 13th of October. From there we drove across the country to the winter quarters in Spring Brook, and after paying off all the men and putting in many tons of hay and straw and hundreds of bushels of oats and corn for the winter, we still had several hundred dollars in the safe in the ticket wagon and about \$90,000 banked for the season's work which was practically five months and a half.

This ended my first year's work in the circus business and the most interesting one of all the years that I put in; and if this, my first attempt at giving you an insight into very early circus days in Janesville should interest you, I might later tell you something about the bigger shows that I was with and the larger cities which we showed in from California to Maine.

June 8, 1912

Below will be found another of D. W. Watt's experiences with the old-home circus. Those who read last week's story of his first year with the old Burr Robbins show will be interested in following him along in his career. This week he tells of his week as manager of the Burr Robbins show. Mr. Robbins, old timers will remember, was injured by striking the lower part of the bridge while boating and was practically an invalid all

Moving World of Living Wonders
Grand Zoological and Aeronic Exposition.

AT JANESVILLE,
SATURDAY, May 1.



Burr Robbins

Allied Shows,
Monster Menagerie,
Triple Circus, Museum
Aviary & Caravan.

Cavalcade of TRAINED HORSES,
Educated Canines and Trick Ponies,
Sagacious Elephants and Performing Wild Animals.

DON'T FORGET THE DATE.
Grand Free Street Procession.

Grand Parade and Free Exhibition at 10 A. M. Doors open at 1 and 7 P. M.
Performance begins one hour later. One ticket admits to the entire show.
Admission Adults 50 Cts. Children under 9 years, 25 cts.

this season. Mr. Watt handled the circus like a veteran and the show made money. His experiences are as follows.

Newspaper ad for the Burr Robbins opening stand in 1880. Opening dates such as this were the origin of the term "First of May" for newcomers. Circus World Museum collection.

In 1880 the first day of May the show opened in Janesville, which was the year that Colonel Robbins met with the terrible accident in the river at the Court Street bridge, and he was in the parade that day which was his first appearance on the streets since the terrible accident to his head.

The show opened here to a big business and on Sunday drove across the county to Fort Atkinson where we showed on Monday. From here we went to Whitewater, Whitewater to Jefferson, Jefferson to Stoughton, from Stoughton to Brodhead and Brodhead to Monroe and from there to Freeport.

After leaving Janesville on Sunday it commenced to rain and for three weeks it rained almost constantly. Many times it took us all night and even into the next day to make the next town. In going from Monroe to Freeport, a distance of twenty-five miles, we pulled out of Monroe at 9:30 at night and did not get into Freeport until 12 the next day. That night I paid out \$85 to farmers along the line between Monroe and Freeport to help us over the road. The last farmer that I got out of bed was at 4 o'clock in the morning and we were twelve miles from Freeport and I gave him \$12 to hitch onto the blacksmith's wagon and take it into Freeport. But we got there in time to give two shows to a big business.

We then started southeast into Illinois and showed Rochelle afternoon and evening in the rain, pulled out of there as quick as the night show was over for DeKalb, a distance

of sixteen miles, and at daybreak in the morning, we were only two miles from Rochelle and all the heavy wagons stuck in the mud. We unloaded all the heavy wagons, took them back to Rochelle, loaded onto a freight train and sent all the heavy paraphernalia through to DeKalb by train and sent the light wagons around on what they called the Prairie Road. I went through on the train to DeKalb with men enough to unload the show and arrived there 1 o'clock in the afternoon where there were thousands of people waiting for the show. We got everything through and up in time to give but one show which was in the evening. This was a big one the people being crowded clear down to the ring bank.

But this was surely hard show business. The working men got but little sleep and worked most of the time in the rain and were getting tired out and dropping off so that we were constantly short of people. But a few days later the sun came out and we finally got dried off and struck out into southeastern Wisconsin and a few days later showed at Oconomowoc, Wis., where Colonel Robbins came on to take his first look at the show. But through all this rain and mud we did a big business.

Cover of the 1882 Adam Forepaugh Circus courier. Pfening Archives.

When our quota of working men was full, it numbered about ninety and they all ate at what we called the cook tent on the grounds where A. R. Toll was commissary. He served about ninety meals three times a day and they were all good ones. With a wagon show there is no trouble for a working man to get plenty of sleep except on those long drives which keep them up most of the night. That year we had about fifty people who stopped at the hotels. In these smaller towns where the hotel accommodations were limited, we many times had to get places for a portion of them at private houses,

but we all ate at the hotels.

Of the carriage and driving horses we had about 45 head which we stabled at the hotels and livery stables. On a drive of from twenty to twenty-five miles which was about the average, we would have a 1 o'clock breakfast on the lot and 3 o'clock breakfast at the hotel. I had to register all the people at the hotels and assign them to their rooms, find the lot and see that the boss canvasman put the tent up in the right place. I had to be the last one out of town at night for I had to settle all the bills after the people had gone, and then I had to make a fast drive for the next town for I had to be the first one in.

Our feed for this kind of a show would run about 75 bushels of oats, 100 bushels of corn, 2 tons of hay and 1 ton of straw.

This year in particular the show ground had to be changed many times on account of wet weather. A few times the only available place would be a side hill where the water had a chance to run off. At Neillsville, Wisconsin, we arrived about 11 o'clock in the morning and found the lot from four inches to two feet deep in water. The only available lot that

we could find where we could put up a tent was a mile out of town in a pasture field. But in spite of the distance out and the rain, we had a big afternoon and night house. From there we went to Eau Claire, a distance of twenty-five miles, and many miles of this over a corduroy road. From here we went west through Iowa and Minnesota.

Iowa, in particular, was always a good show state.

Mrs. Burr Robbins through all this hardship was with the show every day and took tickets at the front door every afternoon and every evening. This being my first season as manager of the show, there was more or less fault found with my work with the different bosses who at times would go to Mrs. Robbins and find fault, but she would always tell them with a

smile that whatever I did was right—a good boss to work for.

The balance of the season was put in in Iowa and Illinois without anything of particular interest happening. The season closed about the middle of October at Harvard, Illinois. From there we drove home to the winter quarters in Spring Brook after a very successful season financially. While the Burr Robbins show was not among the largest, the close of the show in and around Janesville in those days meant much to merchants here, especially the clothing man and shoe dealers who got several thousand dollars annually from the people.

June 15, 1912

Having taken his readers through the trials and tribulations of the old-time wagon show, starting as ticket seller for the Burr Robbins show and serving one year as manager, Mr. Watt this week opens his career with the Adam Forepaugh circus, at that time one of the largest in the country. Adam Forepaugh and P. T. Barnum circuses were the two giants of the amusement world that traveled in the "eighties." It was nip and tuck between these two rival showmen and while today we remember the Barnum aggregation as the biggest in those days, Adam Forepaugh was a rival that could not be overlooked. In fact, there are many old-time showmen who place the Forepaugh circus in the first rank and give credit to the Philadelphia butcher who left his meat block to become an amusement king.

Watt's career with the Forepaugh show, which he will continue on the succeeding Saturday evenings, will be filled with interest. It is a story that is always new and to the average reader it is most interesting.

There are many little incidents that will be taken up such as the bringing of the sacred white elephant to this country, the trained kangaroos, broken to drive, great parade features which may be overlooked but will not be forgotten and will be found in the stories of life under the great white tops as told by Mr. Watt as he only can tell them.

It was on Thursday, March 30, 1882, I received a telegram from Adam Forepaugh asking me to name



my salary to sell tickets for him the coming year. I answered him and in less than four hours I had received an order to join his forces for the season. I left Chicago Sunday evening, April 2, over the Baltimore and Ohio Railroad for Washington, D. C., where the show was to open the following Thursday. The Baltimore and Ohio Railroad in those days certainly should have belonged to Colonel Roosevelt's forces for it certainly was one of the rough riders of the West.

I arrived in Washington Monday evening and Tuesday morning about ten o'clock I took my first look at the big show. Everybody there was a stranger to me and as I walked onto the grounds many remarks were made as to the length of time I would last. I went to take the place of Ben Lusbie who was a good fellow and had been there many years and had a host of friends. We were to show in Washington three days. Some of the old-timers said that time would be as long as I would last; others said they would give me a week, and so on.

We opened in a snow storm there during the afternoon, but it cleared toward the evening and we had a big business.

I will here give some idea of the size of the show even in those days. The circus tent was one hundred and eighty-five feet round top, with five sixty foot middle pieces, making the length four hundred and eighty-five feet and the width one hundred and eighty-five feet. Next was the menagerie tent, one hundred and forty feet around top, with five forty-foot middle pieces. Then an elephant tent nearly as large where there were twenty-nine elephants. It took sixty cars to move the show, most of which were sixty feet. Nine of these were sleepers and four advance cars.

Adam Forepaugh, from the time he started in the show business until his death on January 24, 1890, never had a partner. He was always to be seen at the front door or at the ticket wagon. In the ten years I was with him he never was away from the show more than four days in all that time and counted his own tickets after every performance.

From Washington we went to Baltimore for three days, then to three smaller towns between there and Philadelphia and opened in

Philadelphia the following Monday for two weeks, which was always the home of the Forepaugh show from the beginning. From there we started west and two weeks later showed in Cincinnati for four days and two weeks later we opened in Chicago for a two weeks' engagement at State and Twenty-second streets. There we did an enormous business, turning people away nearly every night.

Shortly after leaving Chicago, notices were put around the show saying that the season proper would close in St. Louis on September 14, where the show would be reorganized and start for a southern trip of three months. All those not wishing to go South could close the season and if they wished to go would have to sign new contracts.

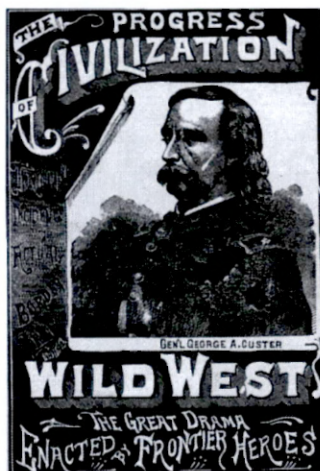
I did not think much of the Southern trip and told Mr. Forepaugh I did not care to go, but he said, "There is no one to take your place and I know that you would enjoy it there and the people there are not as tough as they talk about. Most of those Southern people are the most hospitable in the world."

I finally concluded to make the trip. Our first stand out of St. Louis was Cairo which was on Saturday. After nearly all the people had gotten into the show in the afternoon, a drunken man rode a bronco up to the front door, jumped off and deliberately pulled a gun and shot at Mr. Forepaugh who was standing in the front entrance, but his aim was bad and no one was hurt except that the man himself had to be sent to the hospital for repairs.

A little later Mr. Forepaugh came out to count up the house as he always did, but never spoke about the shooting. I finally turned to him and said: "Governor, we have not got very far south yet, but far enough so that they show their hospitality." He said: "Don't get smart now. Those things are just as liable to happen in Janesville as here."

From Cairo we had a long Sunday run of about three hundred miles to Holly Springs, Mississippi, where we

were to show on Monday. We arrived there Sunday evening in a cold, drizzling rain and by the time we got up to the hotel for supper, it was about eight o'clock. The hotel was an immense frame structure without a carpet or rug in the house, but very clean and a good table.



Adam Forepaugh 1888 courier advertising Custer's last stand. Pfening Archives.

The next day we only showed in the afternoon as we did in nearly all the smaller Southern towns, but the crowds at a circus in those days were of the mountaineer kind and nearly every day there was

more or less trouble. A little later we reached New Orleans where we showed for three weeks and on Sunday showed three times a day.

This long trip through the South was a financial failure. The show, after its reorganization in St. Louis, lost about \$55,000 before closing the season which was at Chattanooga, Tennessee, the show grounds being at the foot of the famous Lookout Mountain.

From here the show was shipped home to its winter quarters at Philadelphia. Mr. Forepaugh's residence was at 1628 Green Street, and the winter quarters for the show at Spring Garden, a distance of six miles. In these quarters Mr. Forepaugh employed about sixty-five people during the winter. He built all of his own cars, cages, tableaux and wagons of all kinds for the show, and his son, Adam Jr. who is the greatest animal trainer in the world, trained the animals for the coming season. Here I closed my first season with a really great show and a contract in my pocket to return the next season.

June 22, 1912

In his latest story of circus life this week, Mr. Watt takes up the season of '84 with the Adam Forepaugh show. The circus war between Forepaugh and the other big shows was becom-

ing more acute each year. Forepaugh was one of the great showmen who saw that features would be an essential part of the circus life of the future and he was really the pioneer in this line by bringing Custer's last battle.

This stirring scene was enacted in the arena of the show and took the place of the chariot races that had been prevalent, the man running against the horse and the rest of the fixed races that used to delight the patrons of the big tops. Custer's last fight, his defeat and slaughter by the savage Sioux under Sitting Bull, the Medicine Man, is historical but the thrills this show gave to the spectators will be remembered by all who ever saw it.

The later day wild west shows are merely the following up and working out more of the details of Adam Forepaugh's original idea. Today we see pageants wonderful in drill and color schemes but that old time circus with the smell of the saw dust, the banked rings of sod, the flaring gasoline lights, the peanut vendors, the lemonade and the funny clowns who were funny have gone from the large cities and in their place we only catch glimpses of them in small towns where a few old time road shows still reach.

Mr. Watt has now launched into the big show business and from now on his articles will have more of the modern day twang to them. The circus life is always fascinating and to read it as told by one of the old veterans of the box office who saw the show and appreciated its funny features from outside, they will prove most interesting reading.

The season of '84 I arrived in Philadelphia early in April. Mr. Forepaugh met me on my arrival and said to me, "David, I have finally got a show grounds of my own. I want to drive you out and show you the finest show grounds you ever saw."

It was several blocks of ground on North Broad Street adjoining the Philadelphia & Reading R. R. and this was the first season of the big Hippodrome in the city and for this part of the show he had imported 22 thoroughbred English horses; also he had brought over many performers from the other side. In addition to this he gave the famous Custer's last battle. For this he had brought east

56 Indians from the far west to take the part. In numbers of people and horses this was the largest show that Adam Forepaugh ever put on the road. When we left Philadelphia we had 701 people on the payroll. Everybody was paid once a week. The performers and heads of the show were paid every Wednesday and the working people every Saturday. The performers were paid immediately after the afternoon show and the working people formed in line and the work of paying them commenced at 2:00 o'clock. Every working man had a number as well as his name



The Philadelphia Forepaugh winter quarters as shown in a courier. Pfening Archives.

and as they would step up to the wagon, every man knew his number and would call his name and number. This work would usually last about two hours and there were but 425 of these men paid every Saturday.

Among the performers this season there were four acts which cost \$1400 per week. Louisa Rentz was a famous German bareback rider. Her salary was \$350 per week and all expenses for herself, her father, groom and two horses. And her salary commenced when she left Germany and lasted until she returned home, Mr. Forepaugh paying all expenses both ways. The Silbon family, aerial artists, were English people and brought over that winter for the first time and their salary was the same. The Lloyd family, father and two sons, also English people, were riders and received the same salary of \$350 per week. Leonita, of an English family, rode a bicycle on a curving spiral down the center pole at lightning speed and he was another on the \$350 list.

After showing Philadelphia two weeks, we went to Baltimore and Washington, D. C. From there we

started West. One morning in a town in Pennsylvania I was riding down to the hotel with Mr. Forepaugh to breakfast when we overtook a farmer with a load of potatoes. Mr. Forepaugh was always looking out for bargains and as potatoes were pretty high and scarce, we stopped the farmer and asked him the price of his potatoes. The farmer told him so much, which was about 10 cents a bushel lower than he could get them off the grocery man. He told the farmer he would take the potatoes and give him an order on the treasury. He could go to the grounds, unload there and go to the treasury wagon and get his money. He said, "This is my treasurer in the carriage with me and as soon as he gets breakfast will be up to the grounds."

The farmer shook his head and said, "No sir. I have seen you circus fellows before. If you want to buy my 'taters, you must pay me the cash, then I will deliver them any place you want them."

Mr. Forepaugh had but little money in his pocket and turned to me and asked me if I had any money with me and together we managed to scrape up \$28.75 which the potatoes came to. Mr. Forepaugh paid him and gave him a note to Charles Moore, a colored man who had charge of commissary, and we drove down to the hotel and had breakfast. After waiting a long time at the grounds for the farmer and his load of potatoes, Mr. Forepaugh made up his mind that something was wrong. He sent the Pinkerton detective that he always had with the show down to the town to see if he could hear anything of the farmer and potatoes. After inquiring all along the main streets, nobody knew anything about any farmer with a big load of potatoes. He finally went back on a side street and found the farmer had sold his potatoes to a grocery man who did not know him and evidently left for home. The grocery man had no idea who he was or where he lived. So Mr. Forepaugh never got his potatoes and any time after that when he would get smart and tried to joke, they would simply say they had seen a farmer downtown with the finest load of potatoes they ever looked at and that would end all jokes.

We came on West showing Cincinnati 4 days and 2 weeks later opened in Chicago for 2 weeks. Louisa Rentz on the opening day in Chicago rode the greatest act of her life and made a great hit in the city. Thousands of people during the two weeks stay would come into the show and see her ride and go out, many of them coming many times simply to see the great rider.

That year we showed Waterloo, Iowa, giving two shows. At St. Paul and Minneapolis we showed three times a day, forenoon, afternoon and night and for the receipts for Waterloo, St. Paul and Minneapolis were only \$28.75 apart; 3 of the biggest one day receipts during the season. We went on West from Minneapolis through Kansas and Nebraska taking all the larger towns and then turned Southeast toward winter quarters and closed the season at Morristown, Pennsylvania, only a short distance from Philadelphia.

Mr. Forepaugh all during the season was picking up single drivers and pairs as well and always on the last day of the show he would advertise in Philadelphia and New York papers that during the season he had picked up some of the finest horses which would be on sale during the closing day of the show and frequently would sell single drivers and pairs all the way from \$500 up to \$1,500.

The next day everything was in winter quarters at Spring Garden and a new force put to work building cars, cages and all kinds of wagons and harnesses for the next year, and I started back to Janesville to my winter quarters.

June 29, 1912

There is always something fascinating about a circus to young or old and when the stories are told of life under the canvas by an old showman who has had a national reputation and talks about things that one has seen with their eyes, it is doubly so. Mr. Watt's experience with the Forepaugh show now comes down to the year eighty-five. This was a famous season for the circus man from Philadelphia and his circus was probably one of the most talked of ones in the country. The introduction of the pony tightrope walker, the

dancing elephants, part of this herd still being used in circus work, and the trained western ponies, will be remembered by old timers who saw the show.

It was during the preceding season when the "Custer's Last Fight" was on the program that a strange incident occurred not down on the daily program. When the circus reached Madison that year, it carried with it some sixty Sioux Indians, direct from the reservation. They lived in wigwams, ate their own food cooked by the squaws and dressed as when at home. At Madison at a point on Lake Monona called Winnequah, the Indian for Squaw Point, was a party of Winnebagoes camping for the summer, fishing and making mats from the reeds.

The day their circus stopped at Madison, some bright individual suggested to the Winnebago Indians they should go and call on their brothers from the west, and so they did after the afternoon show. The Sioux had taken advantage of the nearness of the circus lot to the lake to indulge in a bath and family wash day, and when their copper hued brothers arrived, they were enjoying a plunge. The grunts and chatter of the squaws and the look of surprise on the faces of the half-civilized Winnebagoes at their Sioux guests resplendent in all their feathers and gay blankets was a picture. However, they met on neutral ground and soon all were chattering in their strange tongues together aided by the interpreter.

Adam Forepaugh, Jr., featured elephant trainer. Pfening Archives.

There was another strange occurrence that same day, this time with the elephants. They had taken the herd down to the lake to give them a bath when several of the largest bulls wandered out into deep water, and before the elephant men discovered it, were swimming for the opposite shore, a scant three quarters of a mile away. Two turned back at the repeated calls of the trainers, but two others continued on their journey across the narrow neck of the lake followed by ele-

phant men in rowboats, while others with strong chains and ropes hastened around by road. They reached the other side safely, but probably never before or since had the waters of Lake Monona covered such monsters.

It was in the season of '85 that Mr. Forepaugh invaded Canada with his aggregation and started the migrations which others shows now make yearly across the border. The Adam Forepaugh show was one of the biggest in the country and one of the foremost, its special features were most talked of in show circles and they were always fresh and new each season. Money was not spared to make the amusement end of the show as perfect as possible.

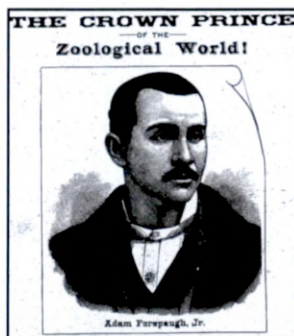
In '85 the show opened early in April in Philadelphia on a Saturday for the benefit of the school children. All school children in classes in care of their teachers, also parents of the children, were all admitted for 25 cents, and it was said that afternoon there were 6,000 school children at the show.

This season was a surprise not only to the public but to the show people as well. Adam Forepaugh, Jr., without any question the greatest animal trainer in the world, had worked all the winter and brought out three of the greatest acts that any show had ever had. One was Blondin, the great pony rope walker who walked the tightrope high in the air every afternoon and evening. The next were eight great dancing elephants. These eight elephants

danced the quadrille as perfectly as any four persons would and it was all done by young Forepaugh standing on a pedestal and calling off the same as you would to so many people. These elephants would forward and back, swing their partners and all waltz just by his calling off. The next act was

twenty-two western broncos trained to do almost anything but talk. Another was a pony called Midget that did a swing trapeze act, jumping from one trapeze to another through a hoop of fire, while the trapeze was swinging high in the air.

For many weeks after the season opened everybody around the show, if



they had the time, was in there to see some one or all of these four acts. Nobody around the show saw any of these acts until the first day, for all during the winter young Forepaugh worked them behind closed doors. He was always at his work at 7 o'clock in the morning, and all of these animals were put through their stunts at least twice a day and sometimes four times. They were never allowed to forget anything.

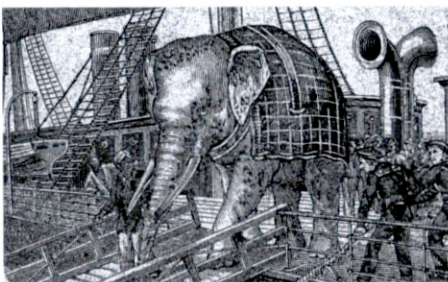
Early in the season this year the show took in all the principal cities in the east and along the later part of August went into Canada in the far northeast up in what was called the French country. At least we went far enough so that there were but few people to come to the show. We finally crossed back into the states at Niagara Falls and there an ambitious newspaper man dared to write an article and say that the great rope walking Blondin pony would attempt to walk the tightrope across Niagara falls at exactly 12 o'clock noon.

Before 10 o'clock in the morning there were thousands of people lining the banks of the Niagara on both the American and Canadian sides only to be disappointed for what would have been an impossibility. This rope walking pony was the finest pony I think I ever saw, being a bright cream color with white mane and tall and would romp into the ring and do his work every afternoon and evening as though he enjoyed it.

We went from there to Buffalo and early in the morning while raising the big center poles, one of them fell and struck a boy on the head, killing him instantly.

Young Forepaugh was always the hardest worker about the show. There was nothing about the show that he could not do. He could load and unload a train as fast as any man they ever had; he could put up and take down the canvas; was a good boss hostler and I've heard his father say many times that if the performers ever went on a strike that all he needed to give a pretty good show was his Addie, the band and the elephants.

In those days the clowns were more of a feature of the show than they are today. Billie Burke, one of the finest clowns in the show business in those days and one of the



Barnum's white elephant arriving in America. Pfening Archives.

highest salaried men, was with the show for several years. Burke was not only a good clown in the ring but the best of company and could always tell a funny story. By the way, Billie Burke, the great actress who has been leading lady in several companies, was his daughter.

John A. Forepaugh, the acting manager of the show for many years was the nephew of Adam Forepaugh and later ran the Forepaugh Theatre at 8th and Vine Streets, Philadelphia. John died in 1894 and his widow later married a man by the name of Fish and it was her Wild West show that stranded here a few years ago and was closed out at auction at Spring Brook.

This was a profitable season on the whole, although we lost money for about three weeks in northeast Canada.

Adam Forepaugh, Jr. is still living on Broad Street in Philadelphia, has plenty of this world's goods and has not been connected with any show for the last fifteen years.

In going into Canada we had to give an inventory of the entire show, of all the horses, wagons, cars and all paraphernalia belonging to the show to the inspector of the port, and in case the horses or animals died or were disposed of, we had to keep an account of it and render it to the inspector when we went out. We also had to put up a bond for the return of everything that went in. But in all cases we found these men perfect gentlemen and always ready to do what was right.

We went from Niagara Falls to Buffalo and from there on east, closing early in November when we went into winter quarters at Philadelphia.

July 6, 1912

Over in Siam the king is a semi-

sacred being and according to the popular traditions, the White Elephant is even more sacred and can only be owned by the king and used by royalty. In fact, the flag of this kingdom is the white elephant showing the sacredness of these wonderful beasts.

One of the rewards for the discovery of an elephant of the sacred color was that the native reporting the discovery received a reward of gold in the shape of all his mouth and ears could hold. Some of these natives usually stretched their mouths when the opportune time came. Another ruling of the country was that no sacred elephant could be sold or permitted to leave the kingdom and that is why the white elephant has always remained much of a myth except to eastern travelers.

In the circus world the season of eighteen eighty-six [1884] has become famous as the white elephant season. There were two big circuses in the United States at this time and hundreds of small ones, but the P. T. Barnum show and the Adam Forepaugh circus were the two premiers of this country. They were bitter rivals and fought it out on every occasion for patronage.

Barnum conceived the idea of a sacred white elephant as his star attraction for the season of 1886 [1884]. No sooner had he heard of this, Forepaugh planned to have a similar attraction. The press of the country was filled with the announcements of the rival organizations and the arrival of the elephants were awaited with anxiety.

Whether either of the elephants were really from the sacred realms of Siam or not remains a mystery today, but it is whispered in some circles that Barnum's agent found a very pinkish skinned elephant in one of the European shows and bought it, heralding it as a white elephant, while the Forepaugh elephant was merely a light colored beast whose coat had been scrubbed and washed carefully until whitened by artificial means. At any rate, in the words of P. T. Barnum, "It was easy to humbug the public and they liked it."

Usually the term "white elephant" means a burdensome article, and while the two shows waged a merry warfare during the season with their

rival attractions, spending lots of money, they really made good with the public and paved the way for a better condition of affairs for the circuses of the future, if not for the public, by dividing the territory to be showed through.

Janesville was represented in this merry war by David W. Watt, who was with the Forepaugh show. He tells of the season in the following article which is one of the series he is writing for the entertainment of the readers of the Gazette during this season when the city seems doomed not have any big circus attraction as a visitor.

Eighteen eighty-six [1884] was made memorable the world over to show people as being the one which was known as the "white elephant" season. In those days each of the large shows, the Forepaugh and the Barnum, as soon as the season would close, would send a special agent to Europe to look after novelties for the next season.

Sam Watson, an English rider, for many years with the Forepaugh show, was European agent in winter, and Jim Davis was agent for the Barnum show, and they would sail for Europe as soon as the show closed in the fall and would travel all over that country looking for novelties and animals for the coming season.

It was along about the middle of February, 1884, that Mr. Forepaugh heard that the Barnum agent had purchased a white elephant for the Barnum show. He immediately cabled his agent, Sam Watson, to make all haste and get the best white elephant possible and without fail to land it in New York ahead of the Barnum elephant. This was done and about four days before the Barnum elephant landed, Forepaugh had one at Castle Garden. Newspaper men were taken out in boats to meet the big steamer which had the sacred animal on board. A big van with twenty horses was at the landing when the boat pulled in and the sacred animal was covered entirely up with large blankets, led into this van and taken across the city to Jersey City where it was shipped to Philadelphia.

This heading off of the Barnum people made the trouble which had existed between the two shows worse than ever. Then the Barnum show

planned to come over into Philadelphia and show for two weeks side by side with the Forepaugh people. Both the great shows made torch light parades before opening, the Forepaugh show making theirs on Friday night and opening on Saturday. The next night the Barnum show had their torch light parade which was Saturday night, and they opened on Monday afternoon.

Both shows were spending a world of money on billboards, newspapers and in every way possible to draw the crowds. P. T. Barnum was advertised to make a speech every night at the Barnum show. This proved to be a bad move on their part for Adam Forepaugh had lived in Philadelphia all his life and had amassed millions which he accumulated from all over the United States and always brought it home to Philadelphia and invested it in real estate in his home town. This made Philadelphians naturally loyal to him and it was seen at the time that hundreds of people attended his show that had never been to a show before simply to show their loyalty.

Several times during the engagement there Mr. Forepaugh would send his ticket boxes out to the wagon about half past eight and tell me to lock up everything and get in the carriage with him, and we would go and take a look at the Barnum show, and the receipts for that two weeks of the Forepaugh show were the largest in history.

After playing side by side on Broad street in Philadelphia both shows started for the west. All kinds of prices were asked for lots, billboards and newspaper work all along the line to Chicago, and while the white elephant was a good card for the season and the owners of the shows made a world of money, it was not quite what the public expected to see.

At Springfield, Massachusetts about nine o'clock at night someone from the other side of the grounds

fired three shots in quick succession at the Forepaugh white elephant which created great excitement around the show for the balance of the evening. The elephant was not harmed and the newspapers all over the country picked it up and it certainly gave the white elephant a lot of notoriety.

We came almost directly northwest to Chicago where we opened for two weeks on State and 22nd Streets. In the leaps over the elephants in Chicago the famous clown Billie Burke hit the spring board wrong and fell and broke his arm. He was sent to his home in Washington, D.C. and six weeks later came on and joined the show.

It was here that James Bailey of the Barnum show came on and he and Mr. Forepaugh got together and divided the country for the next five years. The following year the Forepaugh show was to take the east country and the Barnum show the west and change each year. But long before this was done, they had spent several small fortunes fighting each other for supremacy in the business. And many days with both shows afternoon and night packed with people to the ring bank; where they should have made several thousand dollars clear, it was all paid out for extra expenses. But after dividing the country there was no opposition and expense in every department was very much less. This division of country lasted up to the time of Adam Forepaugh's death on January 25, 1890, after which the Barnum people bought the show.

TOO WHITE FOR BARNUM



FOREPAUGH'S REPLY TO BARNUM

FOREPAUGH'S SACRED WHITE ELEPHANT

"LIGHT OF ASIA"

PROVED BY THE HIGHEST SCIENTIFIC AUTHORITY TO BE

GENUINE

AND BARNUM'S "SACRED WHITE" ELEPHANT AND ALL ITS SURROUNDINGS A RANK FRAUD

An 1884 Forepaugh courier telling of its white elephant. Pfening Archives.

This season we went as far west as Denver and here turned around and started the trip back toward the winter quarters. All through this season the receipts had been enormous, but the big expenses for most of the season in opposition had cut the prof-

its, which should have been large, to less than other years when the receipts were much less.

After this year the white elephant dropped out of the limelight and had to be content with being an ordinary elephant for the balance of his life. When the show broke up this season there were twenty-nine elephants in the herd and a special tent was used for them alone during the season.

The latter part of this season we got a few of the better towns in Tennessee and Georgia and finally closed the season at Rome, Georgia, about the middle of November, and then shipped home to the winter quarters in Philadelphia. And thus closed the memorable season of 1886, [1884] commonly known among show people as the "white elephant" season.

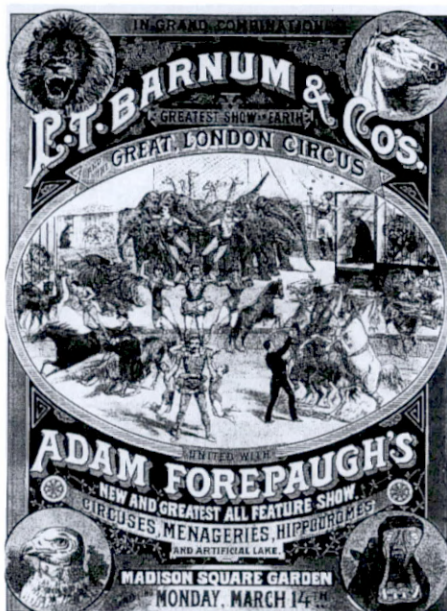
July 13, 1912

Who has not visited the tented city that makes its annual pilgrimage to your community and wondered how so much disorder is really the means for such order and discipline. The circus arrives in the early morning hours from its last stand and even before the average citizen is awake, the "lot" has been staked out for the Big Top, the cook tent up in place, the dining hall almost ready to serve breakfast to the swarms of workmen and the side show canvas is spread waiting to be put up.

All is seeming confusion yet out of it all comes order. The tents up, the big parade follows, then the dinner for the performers and workers and meanwhile side shows are doing a booming business while the crowds begin to filter into the menagerie tent to look at the curious animals of the world transported to the city for one day only. Keepers are on hand to watch against accidents.

It takes a master hand to control all these affairs, a man with ability to plan months in advance for all this army of men, these curiosities and the amusement features of the show. It needs careful planning to route a circus and also to arrange for its transportation facilities. The expenses are tremendous and consequently the receipts must be large and if there is competition with other shows, it means much.

Each manager and show owner



Barnum and Forepaugh courier issued in 1887. Pfening Archives.

always bills his show as the greatest, biggest and most attractive in the amusement field. Today the Ringlings practically control the circus world. True they have competition, but with their two big shows and the other smaller ones they are interested in, they have a practical monopoly on the business. In days gone by, however, the two big shows of the country were the P. T. Barnum outfit and the Adam Forepaugh show.

In the season of '87 they combined for their opening in Madison Square Garden, New York. It was a great event in the circus world and one which old showmen still delight in talking over. The two biggest shows in the country made a peace with each other, divided territory and then opened together in the biggest amusement hall in the United States at that time.

It was the most notable affair and men from all over the country came to New York to witness the combined parade and performance and learn some of the secrets of the success of these two show kings of their day. Adam Forepaugh was one of the hardest working heads of a big show there was. Summer and winter he labored, taking but little rest. Those who knew him remember his apparent custom of apparently enjoying the crowds and doing nothing, but it was behind the scenes that he worked and

planned. It was only the finished product the public saw.

This season of '87 was a most notable one. The Forepaugh show was at the zenith of its glory and had novel features that even today are seen in the circus ring. Part of the old Adam Forepaugh herd of trained elephants still can be found doing their wonderful dancing in the sawdust arena under the big top, advertised as much of a feature as when they appeared in Madison Square Garden and delighted the public there.

Mr. Watt was one of the treasurers of the combined show in New York, and his story of the year of the biggest parade, biggest show that was ever seen is interesting and instructive.

The season of '87 is remembered especially by circus people as one of the greatest in the show business. That season the two greatest shows in the United States, the Barnum and the Forepaugh circuses consolidated for eight weeks in Madison Square Garden, New York City, opening on the 6th of March. The two monster shows gave a torch light parade on Saturday night preceding the opening which left Madison Square Garden at 5:30 and marched continuously, returning at 11:15. This parade was nearly, if not quite, two miles long; there were fourteen bands of music, 56 elephants and all the cages and paraphernalia belonging to both the great shows and this was certainly the greatest circus parade ever put out.

Madison Square Garden held practically 10,000 people. There were 200 boxes, each containing six chairs and many times during the engagement, thousands of people were turned away. Many people during this engagement occupied these boxes that were famous the world over. The Vanderbilts and the Astors occupied boxes there at different times and Mrs. Frank Leslie of Leslie's Magazine had a box for two weeks for herself and friends. The advance sale for this engagement opened ten days ahead, and on the day the show opened, the box receipts showed an advance sale of a little over \$33,000.

The rent for the Garden for the eight weeks engagement was \$20,000 and to remodel the seating capacity cost practically \$5,000 more. But while the rent and cost of remodel-

eling was high, the receipts were enormous and New York City always started a show out with a big bank roll.

The show opened Monday afternoon, and Monday evening when I went into the main office to make a final settlement for the day, there were congregated nearly all the circus owners of the United States. As I stepped into the office, P. T. Barnum said to me, "David, it looks as though all the boys were here except your old friend Burr Robbins."

There was Adam Forepaugh, sole owner of the Forepaugh show, P. T. Barnum, James A. Bailey, James E. Cooper and James Hutchinson, all owners in the Barnum show. There was Eph, Adam [Allen] and Peter Sells of the Sells Brothers and W. W. Cole of the Cole show, Frank A. Robbins of the Robbins show; Jerry Ferguson, a partner of the Van Amburgh show; Egbert and Willis [Elbert] Howes of Howes' Great London and many others of lesser note, all there to see the truly greatest show on earth. These men had all made themselves famous the world over as entertainers in this particular line, and many of them had made and lost fortunes in the business.

Madison Square Garden in those days was the largest building of its kind in the United States, having two entrances, one on Fourth avenue and one on Madison avenue. Over these two entrances were stationed the two bands which played alternately. In the great dressing rooms there were over 450 performers and it was this engagement that the famous eight elephants first appeared before a New York audience and danced the quadrille, and they made the greatest hit of any act during the engagement. While this was an expensive show to run, the box office receipts were the largest ever known for any eight weeks engagement.

After this engagement closed, the Barnum show went to Brooklyn and the Adam Forepaugh show to Philadelphia where they showed two weeks. A few days after leaving Philadelphia, Mrs. Frank Leslie came on to the show with a sketch artist and sketched many of the

famous acts of the show which appeared later in *Frank Leslie's Magazine*.

This season we zigzagged the eastern country, taking all the larger cities and at Fall River, Massachusetts, which is the famous factory town, we turned away people afternoon and night. This was the largest one day's receipts of the year. About the middle of August we went into Canada at Prescott and showed in the province about four weeks, crossing back into the states at Niagara Falls. From here we turned and came west into Ohio and later closed the season at Alliance on the 5th of November and from here shipped home to Philadelphia to winter quarters.

But the busy life of Adam Forepaugh did not close when the show closed. His winter quarters in Philadelphia occupied two blocks. Everything including cars and cages were run into these winter quarters, and immediately from 65 to 75 men were put to work building new cars, new cages and wagons of all kinds and repairing others for the coming season. Mr. Forepaugh was always there at 7 o'clock in the morning every day in the winter to see that everything was started on time, so that his life was busy in the winter quarters as well as in the summer.

July 20, 1912

In the days when they used to turn the sod back, pile it up in a circle and then cover the ground inside with sawdust. When the clowns were really funny and the lady jumped through the paper rings or the hoop of fire. When there was one or two rings and perhaps a platform for the trick

The Forepaugh show in Worcester, Massachusetts in 1888. Pfening Archives.



bicycle riders or roller skaters and the spectator did not wish he had a dozen pairs of eyes to see everything at once in the three rings, two platforms, a half dozen aerial acts and thirty or forty funny clowns performing at once. Those were real circus days.

Fifty years ago, Dan Rice and his wonder aggregation of world's wonders passed through Wisconsin, later followed by a dozen other shows that were no less famous in their day and age. Popcorn George Hall of Evansville was just breaking into the show business in earnest and traveling by wagon was the custom. Menageries and circuses traveled separately in those olden days. It was not until later they were combined and still later, by many years, before the railroad shows supplanted the wagon routes and the whole country became the field of operations of the circus rather than just a meager territory.

The circus manager who could offer the greatest freak, who could introduce the most elaborate entertainment, was the one who showed the largest bank account at the end of the season. Barnum was always on the outlook for novelties and kept European agents in the field all the time to search for them.

Not to be outdone, Adam Forepaugh also had his European agent and some funny tales could be told of the experience of these two showmen and their European agents.

There are a lot of men whose hair is turning gray, who remember the days of John L. Sullivan, the boxing elephant that caused such a sensation in the eighties with the Forepaugh show. It was a wonderful act, even is wonderful yet, but then it had been attempted for the first time and was considered a marvel. This was only one of the many freak "stunts" showmen undertook to please the public;

but it is well worth recording. David Watt remembers these early days well and his little account of this boxing elephant is amusing.

In the spring of '85, about the last of March, a bunch of about a dozen of us left Philadelphia and went over to New York to welcome the boxing ele-

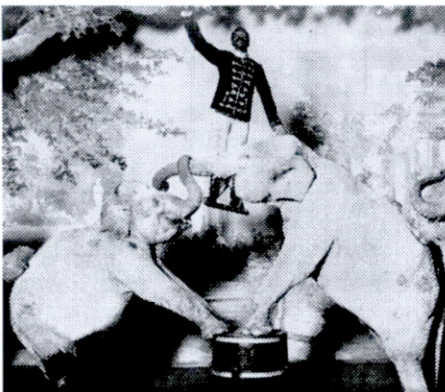
phant, John L. Sullivan, and his sparring partner, manager and handler who had been touring the principal theaters in Europe for 14 weeks. This boxing elephant made himself famous during the summer of '86 and '87 so that his fame reached Europe and a booking agency there had him booked for the winter of '87 and '88 at 14 of the principal theaters in Europe.

They opened in London early in December for three weeks at different theaters, where he proved to be a great drawing card and where there were thousands of people turned away. From there they toured the principal cities of Europe and the contracts for the party called for from \$800 to \$1,500 per week. The party consisted of Adam Forepaugh, Jr., manager; James McCarthy, who was for many years a famous clown in those days with the Forepaugh show, as handler; and a colored boy, Eph Thompson, who was his boxing partner.

This elephant was about six years old and about one-third grown. He wore a boxing glove about the size of a four-quarter measure on the end of his trunk and he could certainly handle it as well as his namesake, John L. Sullivan, in his palmiest days. He would sidestep and watch his chance to land one on the colored boy, and when he did get one in just right, he often knocked him over the ring bank.

On their return they played in a downtown theater in New York for one week, after which time they came over to Philadelphia, their home, and opened with the big show for the coming season of '88.

After we had been on the road for about two weeks, we showed in New Philadelphia, Pennsylvania, and while this boxing part of the program was being carried out, the young elephant took a notion to leave the ring. He jumped over the ring bank and lifting everything before him, ran his trunk under the seats and threw dozens of people high in the air and went out under the canvas and on toward the country. There were many hats, umbrellas and different things lost in the turmoil, and I was kept busy a good part of the afternoon settling bills of that kind. A young lady had her arm broken, and a boy of



Eph Thompson, the black elephant trainer. Pfening Archives.

about 10 years old had his left leg broken. After we got everything settled, the receipts of the afternoon were pretty well gone.

While the managers of the European theaters thought they paid well for their attraction, the party, which consisted of the elephant and four people, after all expenses were paid to Europe and return, left what we then called the European treasury, not a very full one, the bunch, that winter, with the boxing elephant being an expensive lot.

We came on west and about the first of August opened on the lake front in Chicago for two weeks, and the boxing elephant was a big attraction for the show during the season. The elephant and the colored boy would fight five rounds every afternoon and every evening, and thousands of people in Chicago would come into the show just in time to see this act and got out as soon as it was over. Our engagement in Chicago this season netted the show a little over \$11,000 [or \$1,000, text is unclear] a day.

While in Chicago a wealthy man from London made a contract with Eph Thompson, the colored boy, to come to London as soon as the show closed and he said he would buy him a herd of elephants which he should train for different acts in that country.

After arriving in London, the colored boy bought six elephants, which he trained all during the winter and by the next fall they were ready to go into the different theatres there. For years he was famous in all Europe as the greatest elephant trainer in that country. The last I heard from him,

only a few years ago, he had won both fame and fortune and was living in London and was still in the show business.

Many people in Janesville will recollect the great aerial act of the Siegrist and Silbon family with the Barnum show last year. In '82 Adam Forepaugh brought two acts to this country from Europe, one being three Siegrist brothers and the other the Silbon family of seven people. In this act last year in Janesville, there was Toto Siegrist and Eddie Silbon. These were the only two living of the famous families that came to this country in '82. Toto Siegrist will be 49 years old next birthday, and he turns two or three double somersaults high in the air every afternoon and every night. He told me last summer that he never worked surer in his life than last year.

Of the famous bareback riders in those days James Robinson, who at that time was the peer of them all, is still living, his home being in Louisville, Kentucky. He has plenty of this world's goods and two years ago spent the summer at Delavan Lake.

Madame Dockrill, who was a famous rider and whose husband for some years owned an interest in the Barnum show, has retired and is living at Delavan, Wisconsin. F. [W.] D. Coxe, who has made a name for himself both in newspaper and magazine work, was for two years the newspaper man with the Adam Forepaugh show while I was with it. He is now doing magazine work and owns a nice home in one of the suburbs of Chicago. Louella Forepaugh Fish, who lost her wild west show here a few years ago, has since regained at least a good part of her fortune in theatrical business. She is living in Cincinnati and runs two vaudeville houses and says she has had all she cares to do with the wild west show business. One might go on and name a dozen other prominent performers of the eighties and early nineties and file the report that the majority of them were doing nicely and well to do. The performers who make a success of the business must be sober and take care of themselves. The life is too hard, too dangerous for abuses, and the ones who have

reached the top, unless incapacitated by injuries, have almost always retired with sufficient to last them the rest of their lives.

Adam Forepaugh, Barnum's rival in the circus business. Pfening Archives.

Circus life is often painted as exceedingly hard, and it is, but there are many features of it that attract those taking part in the daily activities of a dog show that make it hard to break the claims. The fascination of the life is something that is most hard to get away from, and even the "razor-backs" grow old in the service and sometimes when a show pulls along the streets, I have recognize many drivers I knew back in their early days with the circus.

The work of the management does not end with the close of the season. It only begins. The plans for the following year's campaign must be kept in mind and not only that, but new acts must be booked, cars repaired, wagons repainted and novelties arranged for that will catch the public's eye. The bookings for the coming season are all mapped out during the winter, the press work drawn up and the campaign planned for as minutely as a general handles his soldiers in battle.

There is no guesswork in the circus business. It must all be certainty. Cyclones may sweep away a big canvas, but the management must have days at most. Railroad accidents may destroy cages, injure performers, but other supplies must be ready and new acts planned for. The old days of the grafting circus is doomed. The management insists on good, clean men and women with their aggregations, and they see to it they are such. There is as much business in the management of one of our big, modern circuses as there is in running a good-sized manufacturing industry.

July 27, 1912

No history of the circus world could

be written without giving due prominence to Adam Forepaugh. This man stands prominently out in the show business as the only circus man who during his long career with the white tops, never had a partner, never asked anyone's advice and always handled his own business just as he thought best.



P. T. Barnum, the other big showman of the nineteenth century, had many partners during his long career and always associated with himself the best material that he could obtain to make his business a financial success. These two showmen, Barnum and Forepaugh, were for many years bitter rivals and not until they formed a pact, dividing the country between them so as not to conflict as to dates, it was nip and tuck which show was the best.

If Barnum imported some strange, weird European act, Forepaugh sent his agents at a double quick for the Continent to secure something a little better. If Barnum had a herd of trained seals, Forepaugh had one also. When Barnum brought over his pink, white-washed or white elephant, Forepaugh used a lot of money and paint and landed his in this country a few weeks ahead of his rivals.

It was a costly business, this rivalry between the two big shows, but the profits were big and they could afford it. Barnum had been a showman of the museum type before he became a circus magnate, while Forepaugh had been a butcher and a horse trader when he joined the ranks of the sawdust ring owners. They were brought up in different schools, but they both attained greatness in their chosen profession.

It takes more than money to conduct a circus. It takes brains and good common sense. There are times when the circus manager must face unusual propositions and face them rightly or lose thereby. Adam Forepaugh had many such experiences and his good sense carried him

through where other men have failed.

Today the Ringlings have swallowed up the biggest show in the country. They have continued the old Barnum show under its old name, Barnum and Bailey; they have their own show, and they are interested in numerous other smaller enterprises including the Buffalo Bill Wild West. Back in the seventies and eighties there were but two big shows in the country, the Barnum and Bailey and the Adam Forepaugh aggregations. These two rival organizations toured the country from early spring to late fall.

D. W. Watt was with the Forepaugh show for many years, knew the German butcher boy well and could, if he would, tell some most amusing and instructive stores of his characteristics. Adam Forepaugh was a character. All whoever came in contact with him liked him. He was honest, of that rugged type, and had wonderful judgment of human nature.

Unfortunate in his early childhood, he was sadly deficient of education, but he trusted his minor work to trusted employees and was seldom mistaken in his judgment of human nature. When he passed away, his show passed with him. He left no monument of his name behind him, merely a memory of his past greatness. Men who worked for him in the olden days are found in many of the leading shows of the country today or running small ones of their own. They all speak most kindly of their former boss which is a sure sign his teachings are not forgotten.

The season of '89 opened in Philadelphia early in April and little did anyone think around the management of the greatest singled-handed showman that ever lived. For Adam Forepaugh in his thirty years career in the show business never had a partner. He owned and controlled everything about the show, ran all his own privileges and was the absolute manager of all.

The 24th of the following January in 1890, the great manager died at his home at 1628 Green street, and there were hundreds of old timers, as they were called, men who had been in the different departments of the show for many years, lost a good home, for a good man with Adam

Forepaugh in any department was always appreciated.

Adam Forepaugh was a German by birth. His parents being poor, when 14 years of age he went to work in a butcher shop in Philadelphia. He stayed there four years, thoroughly learning the business in all departments. Later he quit the business and commenced buying horses on a small scale and finally started an omnibus line on Broad Street and about the same time got a small interest in the street railway there with E. A. [P. A.?] Widener. By the way, it was this man's son, George Widener, the millionaire traction manager, who lost his life in the Titanic.

In about '61 Mr. Forepaugh sold his interest to Mr. Widener to buy cavalry horses for the government. This he followed till the summer of '63, and then hearing of the death of Jerry Mabie of Delavan, Wis., who was owner and manager of the Mabie show, he came to Delavan in the fall of 1863 and bought the Mabie show off the widow, paying \$45,000 in cash for it and driving it overland to Chicago where he shipped it over the Pennsylvania road to Philadelphia. Here he remodeled the show, adding many new features and started it out in the spring under the name of Adam Forepaugh.

Mrs. Mabie later married a man by the name of Phillips who died in 1878, but Mrs. Phillips is still living in Delavan in a beautiful home and her two sons run a fine summer resort at Lake Delavan.

Mr. Forepaugh's new venture in the show business was a success from the start. He had about two blocks of grounds in what was known as Spring Garden in Philadelphia and there he erected the finest winter quarters ever built to house a circus. While his education was limited, he had a good business head on him and the greatest memory of any man I ever knew. He was always there afternoon and night, sitting in what was known as the Lookout Chair, which was a high chair at the front door where he could watch everything that was going on. It was he who counted every ticket that was taken in, afternoon and night. In all the years that I was with him he

never was away from the show more than three days.

In all the years of his opposition to the Barnum show and their fight for supremacy, while Mr. Barnum had several partners, Adam Forepaugh was alone and without any advice from anyone. Later when peace was declared and the country was divided for five years to come, Mr. and Mrs. P. T. Barnum came to the show and were the guests of Mr. and Mrs. Forepaugh for a week. They had a great time rehearsing some of their experiences when in opposition and when the Barnums left for home, I said to Mr. Forepaugh, "You certainly had a nice visit while they were here." And the old man looking over his glasses with a twinkle in his eye said, "Yes, but do you know I counted my elephants every night when he was here."

Delavan, where the Mabie show came from, originally was known for many years as the home of more showmen than any town in the country. Many a headstone in the cemetery at Delavan marks the resting place of men famous in the circus business many years ago.

The season of '89 we took all the principal cities on the road through to Chicago and stopped there for two weeks. Later we came on west and showed in Janesville. In showing in Watertown, Wisconsin, the three Herbert brothers went downtown to do a little trading in the evening, and coming back to the show grounds they came through the railroad yards where three husky tramps undertook to hold them up and rob them. But they had struck the wrong men. The Herbert brothers were three famous athletes and when they got through with the tramps, it was a question where to send them, to the hospital or morgue.

The show this season only went west as far as Omaha, and Omaha this season was the banner one day stand of the year. T. D. Russell, who still resides in this city, was treasurer of the privileges this year, and in these days would have his hands full checking up and keeping accounts in all the different departments which he had charge of. Dr. Carver, the great rifle shot, was one of the features of the show this year with the

wild west and the successful attempt of the Indians to get the mail, who were driven back by the cowboys.

At St. Joseph, Missouri, while we were making a parade, a little boy of five years was standing on the corner of the street, and when the ten ponies on the bird cage swung around the corner, the little fellow became excited and ran out to grab one of them. He was knocked down by the pony, and before anyone could reach him, the wheels had passed over his head and he was killed. While it was an accident and no one to blame, the show had to settle. Though we did a big business at St. Joseph, the surplus of the day's receipts were not enough to pay the bill. In many instances the show, while not to blame for accidents of different kinds, they almost invariably had to settle, for they had no time to stop off and fight for their rights.

From here we took a southeasterly trip back toward home or Philadelphia, and about the middle of November, we closed one of the most successful seasons the show had ever seen at Defiance, Ohio. Little did anyone think that day that this would be the last season under the management of the grand old man.

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VOL. V, CHAPTER 4, PART 3

By Orin Copple King

1897

The Topeka *State Journal* of April 24 continued, "Say, dese Ringlin' people ain't no good," said Boothblack Tommy Jordan yesterday. 'Dey has de bang up show, but dey ain't no friend of mine. I've cut 'em dead. I don't know 'em any more.

"You see, it's like dis. I got up early dis mornin' I was down at de tracks to meet de first train. Dere was five of 'em. I got dere to see de first one come in. I was just ticklin' myself, but not fer long. Dey cut me cold. De head boss of der train says to me: 'Get out a here, don't want no kids around.' Dat was fore I had said anything to him, too. Well, that made me feel kinder bad, but I never said nothin' back.

"I thought he was one of dem smart guys like dey always has. He was, too; but, say, dey was all dat way. Everyone of dem was jus' de same way. Dey didn't have no use fer de kids. When de show got to de fair grounds I went down and started to hustle stakes. I got about a dozen in my arms, when a fellow he hollered at me and told me to drop dem stakes. I didn't do it till I seen him comin' at me. He had blood in his eye and I runned."

Unloading the show got frequent comment in the newspapers, but the *Kansan*, Newton, reported on the tear-down following the exhibitions there of May 14: "Echoes of the Circus.

"The circus has departed. Before the last performer had finished his turn in the sawdust rings last night the first train of twelve cars had pulled out of the yard, and was on its way to the next stand. Before the 'barkers' began selling the concert tickets, the canvasmen had attacked the menagerie and side show tents. When the big show was out the two big tents were gone, and the audience was turned loose in an open

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Orin Copple King

space, so 'turned around' that they didn't know north from south. Before the races were called, all the trapeze fixtures were taken out and packed.

"At this time drivers with six, eight

One sheet upright lithograph used by Ringling Bros. in 1897. All illustrations are from the Pfening Archives unless otherwise credited.



and twelve horses were pulling the big menagerie wagons down to the tracks, while gangs of men under foremen, were hurrying them up inclined planes and up onto the cars. Before the last number of the concert was ended, all the inner support poles of the big tent were down and packed in their respective places.

"The work of loading proceeded systematically, but with great speed. Stakes, ropes and canvass (sic) were put on the cars long before much of the contents of the tents and hurried off on the first division of the long train. But little difficulty is experienced in loading the ponderous elephants which the Ringlings carry, as half of them belong to the trick class and are excellently trained. During the early process of loading, the elephants were brought into requisition (sic) and pushed the railway cars up or down the tracks, or assisted in shoving some particularly heavy show car up inclined planes. Two hours after the evening performances closed fifty-two railway cars were loaded with the show and paraphernalia, and the reservation was vacant and bare. The embankments of the three rings were clearly outlined and piles of straw and heaps of debris placed ready for removal marked the places where the horse tents and menagerie stood."

After showing at Great Bend on May 15, Ringling jumped 233 miles to Trinidad in southeast Colorado. The "Only Big Show on Earth" returned to Kansas for performances at Seneca on September 8.

The Seneca *Courier-Herald* had two comments after the show had come and gone: "The crowd at Ringling's circus last Wednesday has been variously estimated from 10,000 to 15,000. The treasurer of the show claimed they sold over 10,000 tickets to the afternoon performance." And, "The city charged

Ringling's show \$3.00 for all the water they used while here. Falls City [Nebraska] charged them \$50 for two days. Seneca should have been no less than \$10."

In addition to lengthy handouts, Ringling's made use of several shorter pieces. Several of them appeared in the *Kansas Sunflower* at the show's next Kansas stop, Holton: "Throughout the length and breadth of the land, 'Ringling Day' is now recognized as the grandest gala event of the season. In many of the cities schools are dismissed and the employes of the big manufacturing concerns are given a holiday in order to see the big show."

"Ringling Brothers' opening tournament this season is the most gorgeous spectacular entry ever seen with a circus. In this magnificent display more than a thousand people, hundreds of beautiful caparisoned horses, scores of ancient Roman chariots and huge, golden tableaux, and 25 elephants are utilized, and there is a fairy spectacle of oriental splendor."

"Lockhart's comedy elephants are presented as a special feature of the famous Ringling Bros. this season, and though they are a complete exhibition in themselves, they are presented in conjunction with the regular arenic performance without extra charge."

"Prof. Lockhart the trainer of the famous Lockhart comedy elephants, which are a great feature with Ringling Bros. famous and popular circus, spent twelve years educating his wonderful company of elephant comedians before giving a public performance."

When Ringling's reached Washington on September 10, the *Post-Register* said: "The five long trains of double cars for transporting Ringling Bros.' World's Greatest shows from city to city have a floor space of over 130 ordinary railway cars."

"It costs over \$7,400 a day to operate Ringling Bros.' enormous exhibitions. This is in itself a proof of the immensity of the institution."

"Ringling Bros. have the largest herd of elephants in the world. There are twenty-five of these interesting and intelligent animals, ranging from the tamest of baby elephants to



This Courier Company lithograph of Rose Dockrill is typical of those used in 1897.

the mammoth towering above all living creatures and weighing many tons."

The Ellsworth *Populist* gave scant recognition to a blow down that lost the evening exhibition of September 15: "The Ringling Bros. show has come and gone, and to say that this is one of the best shows ever on the road is hardly doing them justice. For three solid hours there is nothing but pleasure sitting under the pavilion of this famous show. There is but one fault to find, and that is, that it is impossible to watch everything that is going on, and give chance for aggravation when one loses part of a good point. The rain Wednesday evening prohibited them from showing at night, the wind having blown their tent all to pieces. Four engines hauled this big show in and out of town."

At Manhattan, Kansas, on September 16, the evening show was cancelled; the matinee was minus the big top and the performance side-walled, according to the *Manhattan Daily Journal*.

The Junction City *Tribune* reported the storm damage at Ellsworth and that the Manhattan matinee did not end until eight o'clock.

At Lawrence, the city authorities were notified that no police protection would be wanted on the grounds, as the show carried its own force of

officers. The city clerk was also asked to issue no licenses to any sort of gambling devices.

The Lawrence *Journal* reported on show day September 17, that a, "large crowd filled the streets early in the forenoon, and there was a crowd on them all day. This is the best evidence of prosperity that there has been for a long time, for when people thought times were so hard they would not spare the money to go to a circus, but now that good crops bring high prices they feel that they have more money to spend, and are eager to come to town to a circus when the opportunity offers."

"Lawrence had the biggest crowd in the city that there has been for many months."

Ahead of the Olathe exhibitions of September 18, the *Mirror* ran a series of short paragraphs praising the Ringling show: "Ringling Bros. present a genuine Zoological novelty this season in a pair of pure white polar bears which attract unlimited attention from all who visit the biggest of all big shows."

"Ringling Bros.' World's Greatest Shows are conducted on strictly honorable business principles. Every precaution is taken to protect the patrons of the show from gamblers and sharpers of all kinds, and a complete force of detectives is maintained during the entire season to protect the public from imposition."

"The monster hippopotamus exhibited by Ringling Bros. is one of the many zoological features of their enormous menagerie, and is the largest specimen of the behemoth in captivity. Students of natural history never tire of watching this enormous and historied beast."

"Ringling Bros.' greatest circus is this season especially notable for the large number of equestrian stars embraced in its roster of famous riders. Among them are Wm. DeMott, Mons. Lowande, Johnny Rooney, Elena Ryland, Rosa Dockrill, Julia Lowande, Marion Leslie and a score of others almost equally famous. No circus in the world presents half so many riders and none who have such world-wide reputations."

"The amount of money expended on any one of the more than one hun-

dred dens, cages and tableaux exhibited by Ringling Brothers would pay for the construction of a handsome residence.

"Unbounded enthusiasm has been aroused all over the country by the remarkable acrobatic performance of the wonderful Foy Family, one of the latest importations with Ringling Bros.' famous big circus.

"Among the famous aerialists with Ringling Brothers' World's Greatest Shows this season are the world-famous Fisher Family, the DaComas, the wonderful Picardos and many other remarkable mid-air specialists.

"Ringling Bros.' great canvas pavilions cover more than eight acres, and constitute a veritable city of tents. The mammoth hippodrome amphitheatre is the largest ever constructed, and is absolutely impervious to rain.

"Ringling Brothers zoological collection is the finest display of rare and costly wild animals in the United States. The massively carved golden cages in which the animals are exhibited are the most elaborate and expensive ever constructed."

Emporia saw the show on September 20. The *Daily Gazette* reported on the activities of Sunday: "Yesterday was Sunday, and Sunday school was held just south of the M. K. & T. depot for most of the children. The show came in town early and settled down on the old show grounds. Five large trains with Emporia engineers brought the 'greatest, most stupendous, gigantic and wonder breaking circus and menagerie ever on the face of the earth,' to town. People broke their Sunday naps in two and went to the grounds. D. D. Jones of Newman's left his Sunday school class and took pictures. He got one of the fat ladies as she was eating and was happy. He saw M. A. Bailey with his cane examining things in general and took a snapshot at him as the circus heavy weight.

"Ringling Brothers lost \$1.25 because they sewed tents during church time. A west side preacher's baby is too young to care for the circus but the parents say they cannot afford to have its morals corrupted by attending such an institution. The parson's wife has made arrange-

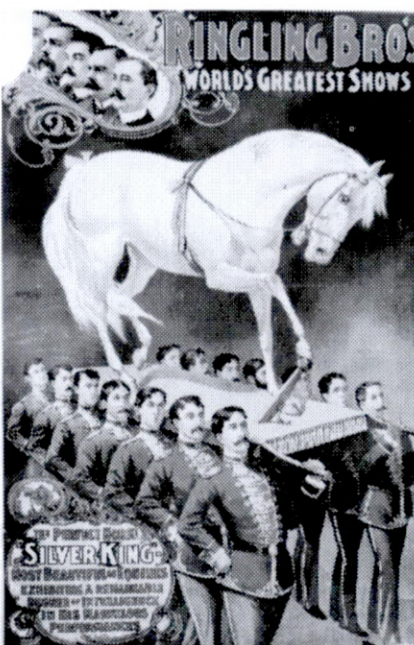
ments with the next door neighbor to see the performance with them.

"A small boy, named Fisher, on a horse happened to make a sad mistake by riding too near an elephant which let loose a cannon which it was hauling and spanked the horse in the spanking place by a deliberate swing of the trunk. This knocked the boy off and knocked the wind out of the horse. The boy was brought to by an application of three complementary tickets.

"The circus 'Rubes' were busy all day yesterday mending tents. A wind storm at Ellsworth took the top off the big tent and made carpet rags of it. Some of the 'Rubes' looked as if something had taken their underwear and socks off also. They were very scarce articles. Nevertheless, one of the foremen said Ringling Bros. had the best dressed lot of helpers on the market. If that is so, may a merciful providence make warm weather for them.

"The attendance at the churches was not increased perceptibly by the addition of so many strangers to the population of the town. Even the people who came in from the country did not go to church. They saved their energies for the parade and performance today. The parade was the best

Silver King is featured in this 1897 Ringling poster. Circus World Museum collection.



parade Emporia has seen for years. Mark Hanna is probably responsible for it. There was the woman with snakes and the men in the cage with the bloody animals which made the girls shudder and their escorts would nudged (sic) closer.

"The feature of the parade was the white elephant. The picture of that elephant was a beauty and caused exclamations of surprise from the assembled multitudes who had gathered to see this wonder. The picture was white.

"As the *GAZETTE* goes to press, a fellow from near Admire calls to say that it is really true that there is a white elephant. The horses in the parade looked like the city team, and that captured the eyes of even such a critical man as Julius Podvant, who usually thinks a mule is the prettiest animal on the face of the earth.

"There were four bands. The first two could play a little bit and the last one could play to a queen's taste. The third band was so realistic that M. C. Grady grabbed a yardstick and yelled for them to keep tune. The way they played 'A Hot Time' brought tears to his eyes and a scornful smile to his lips. He says the First regiment band can play better than that. He ought to know.

"The procession of fashionable turnouts was too much. The Griffiths, Newmans, Watsons, Ballwegs and Pritchards could not stand it and went back home. They are going to give their 'comps' to the circus away. A visiting show should be more considerate of the feelings of the citizens of a town than to put ideas into the minds of the people that there are such fine traps, carriages, etc., in the world as were shown in the parade. The people will expect too much.

"The elephants which marched with trunk and tall connection were very attractive.

"It costs on the average \$3,000 a day to run Ringling Brothers circus. To make any money they must have at least 7,000 full grown-up people at 50 cents apiece at the show.

"Judging from the crowds in town, they will have the necessary crowd."

As for the exhibition, the *Gazette* reported that, "The performers were all good—some wonderful. The high

diving of 'La Fluer' made the crowd shudder. The trained pigs made some of the human hogs in Emporia feel ashamed of their home training. When the people left the tent, not one could be heard who said that the show was not up to their highest expectations."

The Wellington *Daily Mail*, speaking of the exhibitions there on September 24, reported: "The circus has come and gone. So have the people. An immense crowd of people from all parts of the county and many from outside the county yesterday to see the elephant. They saw him in all his majestic bearing and most of them went home satisfied."

"Concerning the circus all that is necessary to say is to reiterate what has already been said by every one who saw it—the show was first class. It was clean and up-to-date, and happily devoid of the rag-tag scum of humanity which usually accompanies such a troupe. Ringling Bros. put a show before the public that is clean and in every particular first-class. They fulfill their representations."

"As to the crowd which thronged our streets and packed the immense show tent to its fullest capacity, we may truthfully say it was one of the most orderly assemblages which ever made Wellington its headquarters for a day. With but a comparatively few exceptions, the day passed without a breach in the peace and good behavior of all, save a very few, is all the more complimentary. There was too much of the show for any one person to see it all, but everyone was highly pleased with what they saw."

"Another feature of the day was the almost total absence of accidents. Usually accidents are frequent occurrences upon such a gala day, but such was not the case yesterday. But the circus is over with all its attendant pleasantries and unpleasantries and everybody feels better for having 'seen the elephant.'"

Other comments appeared in scattered paragraphs of the *Mail*: "The MAIL goes to press at noon today so that children old and young can take in the circus."



A group of Ringling Bros. side show performers in 1897.

"The circus parade this morning was witnessed by thousands of people. It was a very fine display."

"The delegations from Caldwell and Medford this morning were large. The Rock Island train from the south was crowded with people."

"The circus came in last night from Wichita and the tents are pitched on East Harvey avenue. Everybody is headed that way."

"Both district court and the city schools were dismissed yesterday for the circus. A circus is like Christmas—it comes but once a year."

"One firm in the city is said to have sold 125 pairs of shoes yesterday. All the merchants enjoyed an exceedingly large trade."

"The large special police force on duty yesterday did effective work in patrolling the city."

"One drunken showman was arrested yesterday morning and last evening he paid a fine of \$11.75 into the city coffers."

The Coffeyville *Daily Journal*, following the exhibitions of October 4, reported: "IT WAS A BIG CROWD."

"The circus has come and gone and a goodly quantity of coin of the realm has gone with the circus but no one seems to care much. Everybody had a good time Monday. It is estimated by the Ringling people that over 13,000 people occupied seats and standing room under the big canvas. The evening's crowd was something of a disappointment, but it was a large one nevertheless. It is estimated that 15,000 strangers visited Coffeyville Monday. All of the merchants report that they sold large amounts of goods to the strangers while they were in the city."

The Katy railroad brought the

Ringling circus to Parsons for exhibitions on October 5. It was a great show and a great day in the opinion of the Parsons *Weekly Sun*: "A Great Show"

"Ringling Bros. great shows spread their tents in Parsons Tuesday

and drew the largest crowd that has been in the city for many years. At an early hour in the morning people began to bestir themselves and by 10 o'clock the sidewalks and streets were crowded with men, women and children, all eager to get a good view of the famous street parade. It was a good-natured crowd that didn't mind the jam or jostle so it got to see all that was to be seen for simply the looking."

"Promptly at 10 o'clock the parade started from the show grounds on East Johnson avenue west to Central avenue, thence north to Stevens avenue, where it turned west and thence south on 21st street to Johnson avenue. Here the parade turned east as far as Central avenue, thence south to Belmont avenue, thence east to 15th street, when it returned to the show grounds. It required one hour to pass a given point and was the grandest procession ever witnessed in the city, and with it all there was not the slightest jar to mar its triumphant and peaceful march through the streets."

"The big tent was open at 1 o'clock and the people began to pour in and by 2 o'clock there was scarcely a vacant seat in the big pavilion, and no less than ten thousand happy and interested beings were ready for the great show to begin. They did not have to wait long, for soon the grand spectacular parade was on its rounds, even more brilliant than when in street attire. Thus, the performance was opened and no audience was ever treated to a finer afternoon performance."

"There was not a dull or stale feature in the whole show. The old chestnut acts of years ago were entirely discarded, and in their place the great crowd riveted its eyes upon brilliant and daring feats never

before witnessed under canvass (sic) in this city. The aerial (sic) artists were numerous and their acts wonderful to behold. Prof. Lockhart and his trained elephants were a feature that called forth many manifestations of delight.

"To give in detail the many wonderful acts would be almost impossible, for with three rings and a platform and a network of trapeze (sic) bars and ropes the eye was treated to a spectacular array of daring deeds that the pen cannot adequately portray, be it ever so versatile. Suffice to say that Ringling Bros. have today the grandest show that ever appeared in this part of the country.

"In the menagerie were found many rare and wonderful collections from the animal kingdom never before shown in this city, and it attracted almost as much attention as the main show. There was a neatness about the various cages that was in refreshing contrast to the general run of shows.

"At night another large audience gathered in the big tent and witnessed the most marvelous exhibition that has been placed before the people. The two performances were so orderly and refined that there was nothing to criticize, and the praise that was bestowed upon the whole performance is but justice to Ringling Bros. splendid and superb shows."

Fort Scott on October 6, was followed by three Missouri dates: Warrensburg on October 7; Jefferson City on October 8; and Washington on October 9.

Ringling returned to Kansas at Hiawatha on October 11. The *Brown County World* gave the circus some interesting publicity before show day:

"Bert Speer will furnish Ringling Bros. with two barrels of milk. It takes 600 loaves of bread to feed the circus men one day.

"ABOUT THE CIRCUS.

"There hasn't been a good circus here for ten years. Ringling's is everything that a circus should be. All the children will want to see it. 'Member how you used to want to go? Spect you do yet. Well, the School board might just as well instruct Prof. Leatherwood to dismiss school

and let the children go. The schools were dismissed at Seneca, Falls City and Holton. Have school Saturday, if time must be made up.

"In smaller cities the circus managers prepare for big crowds in the afternoon and light crowds at night; in large cities they prepare for small crowds in the afternoon and large crowds at night.

"There will be a show at the Armory Monday night called 'A Night at the Circus,' but Monday night everybody is going to the sure enough circus. The Armory would better keep dark.

"Ringling Bros.' big show will be in Hiawatha, October 11. Falls City people, says the *News*, who saw the show want to see it again possibly for the last time, and those who did not see it when here want to do so now, so a big crowd will go over on that date. Excursion rates on the Missouri Pacific.

"Prof. Tupper agreed to close the Academy for the circus Monday if all the students were willing. Miss Lynch and Mr. Yoder objected and all the scholars are trying to coax them over.

"The Hiawatha public schools will not interfere with the success of the circus Monday.

"The Ringling circus tents will be pitched in the Pray lots on Sunday, October 10, near Beismier's blacksmith shop.

"In Ringling's circus, the man who plays the steam calliope is a remnant of the steamboat days on the Mississippi river. In the good old time he played a calliope on a big boat. He has never been out of a job.

"Every big circus carries with it a

This illustration is from a 1897 Ringling courier.



full set of books and competent accountants. They work harder than the canvassmen, and get no more rest.

"A circus has several depositories for its money and immediately upon its receipt it is checked up and sent to the banks by draft.

"Very few of the animals now seen with circuses are wild. They were born in this country and in many cases the generation before them was born in captivity.

"The African elephant, which is discovered by most people through its large ears, is becoming a rarity and hardly any circus undertakes to carry more than one.

"Circus people have their social grades and people who appear in the ring together frequently are strangers on the streets.

"The employes of a circus are usually paid on Thursday. They are paid in cash. Each man has a bank of his own somewhere and on payday the local express postoffice and telegraph offices are crowded with circus employes dispatching their money.

"With Ringling Brothers' circus there is one band wagon which started out with Orr Brothers over a quarter of a century ago. Barnum had it once, Forepaugh at another time, Cooper for a season, Sells Brothers at another time and numerous other aggregations have possessed it. It is still a handsome wagon.

"The average circus on the large order expects to take in \$12,000 in two performances. The profits, despite popular opinion to the contrary, are very small.

"Ringling Brothers' white elephant is simply an Albino elephant, and is not particularly royal or sacred. But it is very rare and it travels with the passenger train where the proprietors can have an eye on it constantly.

"There is no particular choice for trainers in riding in a cage with wild beasts during a parade, but the uneasiest man among them, if any is uneasy, is the fellow in the panther cage.

"Gambling on the part of the proprietors is said to be the cause of the dissolution and collapse of most of the big circuses in the past.

"Complete cooking outfits and

first-class cooks are carried with the circus. The actors and quality folks are given the best, but all food is first-class."

After the performance, there was no mention of Ringling Brothers.

"The greatest show on earth has come and gone," the Marysville *People's Advocate* declared following the exhibition of October 12, "and the greatest crowd of people visited Marysville that day that ever gathered before at any one time. Everybody remarked it was the best show they had ever seen and conducted the fairest and most honorable (sic). Prof. Lockhart with his trained elephants beat anything ever witnessed. The Tacomas' (sic) aerial performance was wonderful and proved themselves masters of their performance. In fact everything was up to the general expectation and gave universal satisfaction. The showmen themselves estimated that 15,000 people witnessed the performance Tuesday afternoon, and we believe over a thousand witnessed the parade that did not go into the tents. The day was a model one and everything went off perfectly harmonious (sic). Time and space prevents or we could not say enough for Ringling Bros."

Despite a raging dust storm, the exhibitions of October 14, at Phillipsburg was a huge success, according to the *Dispatch*: "Ringling Bros. Circus."

"Ringling Bros. big show pitched their tents in Phillipsburg last Thursday and gave an afternoon and evening performance, keeping up their reputation as being the 'biggest show on earth.' The weather department ordered some beastly weather for us that day, and we had it. Along early in the morning the wind commenced rolling great clouds of dust from the south, and it kept it up throughout the entire day. By the time the parade took place the dust was coming our way so thick it was almost impossible to see across the street, but the parade came marching up the street just the same, and from 12 to 15 thousand people stood upon the sidewalk in the worst dust storm of the season and watched the

Another illustration from a 1897 Ringling Bros. courier.

big gold wagons, bands, chariots, T carts, clowns, elephants and the rest of the animals go past.

"Immediately after the parade the usual free open air exhibition took place at the show grounds, and as our people were bent upon taking it all in, they followed the parade and stood at the entrance of the big show for three solid hours waiting for the doors to be thrown open for them to enter. The delay in opening the doors was caused by the late arrival of the show trains at this place, and during the long wait the people kept the best possible order. At about 3 o'clock the big show opened and then the fun commenced. First the mass of people took time to look at the many wild animals which were in a tent off from the ring performance. Here for the first time our people had the pleasure of seeing, 'Keddah,' the royal white elephant, and, as many ladies expressed it, he was 'just as cute as he could be.' 'Keddah' doesn't associate with his big black brothers, but has a nice big wagon all to himself with a special attendant. He is a sure enough white elephant.

"After inspecting the many curious wild and untamable four legged critters, the people filed into the show proper, where one of the best ring, trapeze (sic) bar and tumbling performances ever witnessed in this city was given, and such a mob as witnessed it! Some have estimated the crowd at the ringside at 15,000, and we are not prepared to dispute the count. Anyway, it was the largest gathering of people we have ever seen under a show tent.

"The trapeze acts in mid air, daring

equestrian feats, slack and tight rope performing, were all up to date and first-class, but the main feature of the show were the performing elephants. These elephants under the skillful training of Prof. Lockhart can do almost everything but talk, and they can almost accomplish this feat. The people fairly went wild over the elephants, and the cheers which they sent up were so enthusiastic that the canvas was split in many places.

"The show in the evening was equally as good as the day performance, although not quite so well patronized. Some few who took in both shows are of the opinion that the night show was the best, as the wind had gone down somewhat, and it was not quite so disagreeable under the canvas.

"The Ringling folks labored under difficulties while here, but the people understood the situation and took everything good naturedly. We do not think they went away regretting that they had visited Phillipsburg. The commendable feature of their show is its cleanness and the fact that they allowed no fakers to follow in their wake.

"The show went from here to Smith Center, where they had a big crowd on Friday. Word comes up from there that the newspaper fellows all struck the management for jobs. They got stuck on the snake charmer in the side show, and were willing to do any kind of work just so they could go along with the show. They were all so homely that their request was refused."

In other columns, the *Dispatch* reported that, "The circus trains were a little late in arriving here last Thursday, the first train coming in at about 7 o'clock.

"It was almost impossible to get along on the sidewalk show day, the streets were so crowded with people. They were all in good humor, however, and didn't seem to mind the jam much.

"The Rock Island run (sic) a special train from the west show day to accommodate the people, and the train was very well patronized. The train from the east had two or three

extra coaches hitched on and brought in a big crowd from that direction.

"We have seen a good many big crowds of people, but that jam at the entrance to the big show last Thursday knocked them all out. At one time we believe there were 500 people crowded up into the entrance, waiting to get into the show tent, and several children had to be taken out of the jam in order to save their lives. It was a wonder that no one was suffocated.

"You can now get a piece of liver at the meat market—the show has gone. Ringling's contracted for all the livers Dunn & Duvall could furnish a week before show day.

"We were really surprised at the good order maintained in our city last Thursday. There were probably 12,000 or 15,000 people here that day, and we failed to see a single quarrelsome person, or an individual who was under the influence of liquor, and we were out among the throng the greater part of the day. This causes us to feel real proud of Phillipsburg and the Phillips county people."

Circus day on October 16 at Clay Center was a hard one for the circus. The Clay Center *Dispatch* reported: "When Ringling Brothers visited this town several years ago and had such tough luck on account of the weather the people promised themselves that if ever that circus came this way again they would turn out to see it sure. And they tried hard to make their promise good. They drove in the rain for miles around, they sloshed through the wet and mud the mile that took them to the show grounds from the city; they stood patiently under the dripping canvass (sic) and sympathized with the lightly clad performers and the management that was losing so heavily by reason of the rain and cold. And none were sorry they came.

"Among the incidents of the day were the trampling, not seriously, of a woman in the jam at the ticket wagon, the loss of a horse or two by the circus, the upsetting of one of the big wagons while on its way through the darkness to the train. Dr. Morgan was called on to extract a splinter

This Ringling newspaper ad appeared in the Holton *Sunflower* on August 19, 1897. Kansas State Historical Society.

from the eye of one of the proprietors, also. It was a very painful wound, but not necessarily one to cause the loss of his sight."

The Marion *Record* reported Ringling's matinee audience on October 19, at "nearly 8,000 by actual count."

After the show had gone the Charles W. Thompson Company advertised that, "Ringling's circus has been here, and we sold them \$168 worth of groceries."

"N. N. Shiver put up 200 feet of billboards last night [September 24] after midnight for the Ringling circus," the *Daily Walnut Valley Times*, El Dorado, reported. The bills announced the coming of the show for October 21.

The *Times* had little to say about the show but the evening edition on show day had a few short reports: "Mrs. Nanne Ellis, while witnessing the parade, had her watch chain stolen. Her watch was pinned and thus saved.

"Mrs. C. E. Hull had her pocket picked of about \$50 today. She had it on leaving the corner by Lesh's drug store; she walked to Hitchcock's store and on looking in her pocket found the pocket book was not there.

"The Ringling Menagery (sic) and Circus faded all previous shows into insignificance today. The parade was itself 'worth the price of admission.' Under the tents as well the exhibi-

tion was a marvel of aggregation, of training and of all that is curious and strange of animal life in other countries. The Ringling's are all right.

"H. Smith, an employ of Ringling's circus, was kicked by a horse today. He received quite severe cuts and several teeth were knocked out and the jaw bone broken. He was treated by Drs. Armstrong and Lawrence."

Following the exhibitions of October 25 at Chanute, the *Daily Tribune* carried several small bits of information: "The stores of our merchants have been crowded all day today and troops of clerks and assistants could not wait upon them as quickly as desired.

"About 100 of Thayer's population took in the show here today, and many embraced the opportunity to do some purchasing.

"Many of the country schools near Chanute dismissed today on account of the show.

"A blind fiddler, a phonograph, and a graphophone (sic) were among the minor attractions today.

"If every man drunk was locked up today, there would needs be a large addition built to the city bastile (sic).

"A meeting of the Royal Order of the Elephant was held last night at the Oriental Hotel with about 200 members present mostly from the Ringling Bros.' circus but all members from several states and territories were present and the assembly here was a grand one. The order is of Hindoo origin and an ancient one. Their lodges are called 'Royal Herds' and the 'Elephants' meet at stated periods in 'herds.' The one held last night being a royal herd and a most successful one. Wherever these herds are held they are supposed to confer great honor and dignity on the people and the town."

The October 26 Ottawa *Daily Republican*, reported religious services at Chanute, held in the big top.

"The Ringling circus was billed for Chanute yesterday. The aggregation arrived in the town Sunday, and spread its big tent. Then a polite note was sent to each minister of the city, and to the leading influential members of each church society, stating that the regular staff minister of the

circus would hold his usual divine service in the big tent that evening, and inviting the ministers and the afore-said prominent leaders with their congregations to participate in a great union meeting.

"It was a very devout occasion, no doubt. And the next day extra ticket sellers were put on at the wagons, for not a man, woman or child who could hire or borrow the price was there to go to the 'great moral show,' where flip flaps were turned in a religious light and the lion and the whangdoodle literally roared and mourned for their first-born.

"Great heads, have the Ringlings!"

The above story lacks verification. The Chanute papers make no mention of the "circus preacher."

Advertising car No. 1 arrived in Pittsburg on September 28 and remained until October 6. The crew billed the town for Tuesday, October 26 and then settled down for further orders. It was the end of the season for the bill posters; they were paid off October 6th and immediately left for their homes.

"Everyone that has eyes knows the Ringling Brothers," the Pittsburg *Kansan* noted ahead of show day. There is something striking about the five brothers that makes a person look at their pictures. And they are everywhere. Not a sheet of paper is printed for their gigantic show that has not these five figures on it somewhere. From little gutter snipes 3 x 8 inches in size to monster 10-sheet stands the profiles of the brothers stand out in bold relief. Perhaps it's their mustaches that make them so striking. They each have a different curl on their 'hirstute (sic) appendages' and each brother is handsome. Yes, everyone knows the Ringling Brothers and everyone thinks they are handsome."

The same columnist wrote, "I think the best part of a big circus is the unloading and putting up of the tents. If you never watched this part of the performance you should go down to the Frisco depot early next Tuesday morning and see how it is done. You'll not be lonesome for their are always a lot of people who



The Lockhart elephants on Ringling Bros. Circus in 1897.

stay up all night to 'see the show come in.'"

The *Kansan* had kind words for the Ringling show: "The circus has come and gone. Everyone who attended Ringling's Bros World's Greatest Shows, and there were a great many of them, went away satisfied that they had at last seen the 'biggest' show on earth. The parade was the longest and had more new and novel features in it than any that was ever witnessed here. Prominent among them were the mounted military band of 24 pieces, the elephant artillery and the reproduction of 'Derby Day' in which were displayed some very handsome and 'swell' turnouts. In the menagerie was the most complete collection of animals traveling. The large herd of elephants was headed by Keddah, the royal white elephant of Siam. This is one of the best features of the menagerie for it is doubtful if one will ever see another such animal. The circus proper was fine. Every feature came off just as advertised. The famous Lockhart and his dancing elephants did just what was claimed for them—they danced,, played music, went through side-splitting farces and are undoubtedly the best trained animals on earth. The clown band was great. But we must stop. If we were to tell of all the good features it would take columns. If you missed Ringling Bros. circus you missed the best and greatest show on earth."

On show day October 27, the Columbus *Advocate* noted that, "By giving meals circus day the ladies of the M. E. church cleared about \$80. The ladies of the Christian church cleared about \$24."

Ringling Bros.' World's Greatest

Shows closed their 1897 tour of Kansas at Fredonia with exhibitions on October 28.

"The Ringling Bros. circus yesterday," according to the *Alliance Herald*, "was attended by a crowd of probably six thousand people. The performance was above that of any circus ever in Fredonia.

"School was dismissed.

"Blass Bros. butchered four beeves, several hogs and some sheep for Ringling Bros. big shows.

"As a rule we are of the opinion that one never sees a sufficient at a circus to justify the cash outlay, but the performance in this city yesterday was certainly an exception of the rule. Among the principal attractions were three trained hogs, which performed many amusing tricks, and a herd of fourteen trained elephants, all performing at the same time in three rings."

The circus moved from Fredonia to Ponca City, Oklahoma Territory for exhibitions on October 29, and closed at Purcell on October 30.

Thanks to the yellow fever scare in the south, Kansas, had 37 Ringling days, all of which were highly successful. Many of the towns in normal times would never attract such a large show, but crops were good and prices high and Ringling reaped a large reward.

The Ringling Kansas route for 1897: May 11, Leavenworth; 13, Topeka; 14, Newton; 15, Great Bend; September 8, Seneca; 9, Holton; 10, Washington; 11, Beloit; 13, Concordia; 14, Salina; 15, Ellsworth (Matinee only. Blow down.); 16, Manhattan (Matinee only. Sidewall); 17, Lawrence; 18, Olathe; 20, Emporia; 21, McPherson; 22, Hutchenson; 23, Wichita; 24, Wellington; October 2, Winfield; 4, Coffeyville; 5, Parsons; 6, Ft. Scott; 11, Hiawatha; 12, Marysville; 14, Phillipsburg; 15, Smith Center; 16, Clay Center; 18, Abilene; 19, Marion; 20, Lyons; 21, El Dorado; 22, Harper; 25, Chanute; 26, Pittsburg; 27, Columbus and 28, Fredonia.

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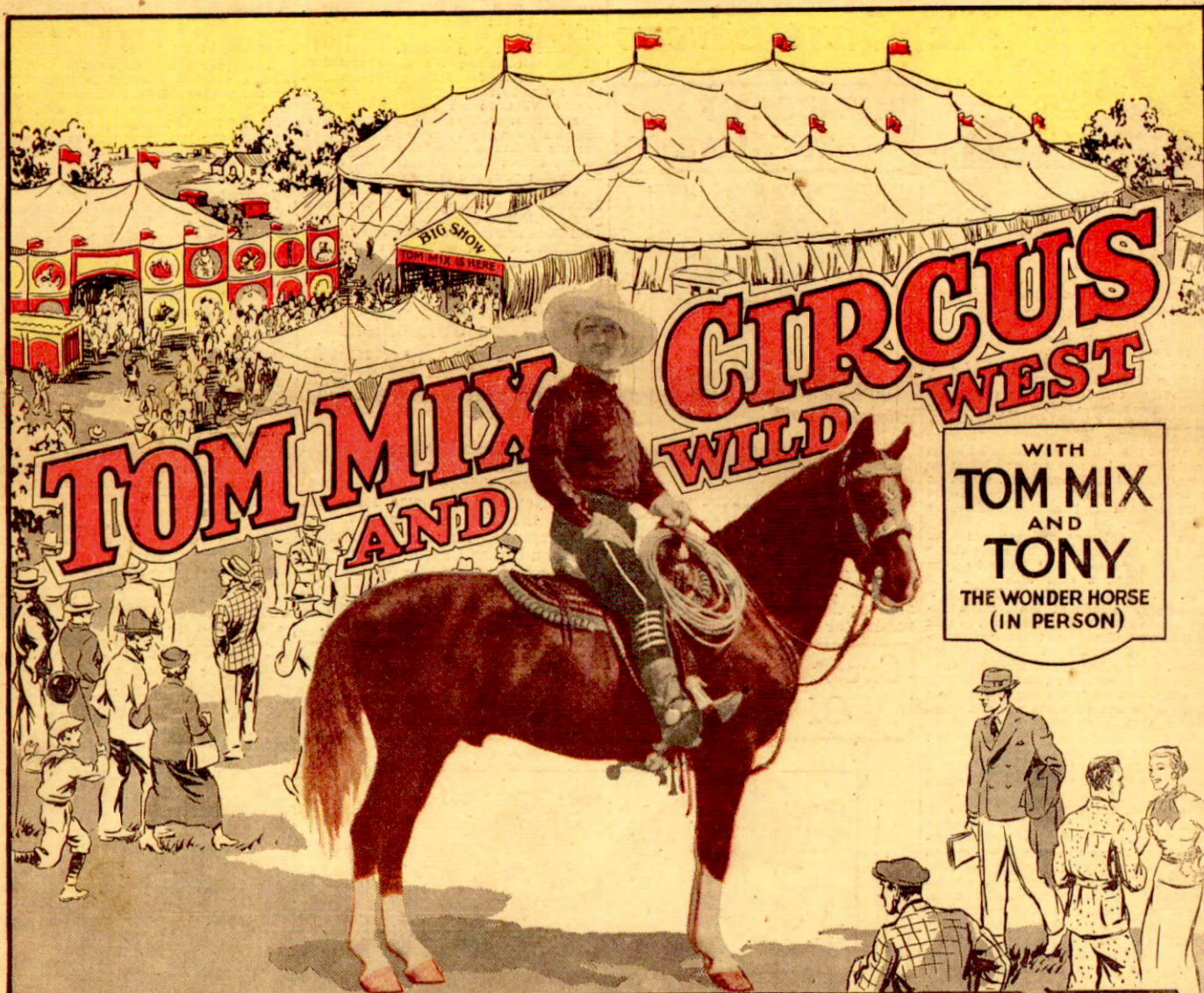
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CHARLES V. DANIEL